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THE CITY GATE, NAPLES
From a water colour drawing by the late Sir Ernest George, R.A.
R.I.B.A collection

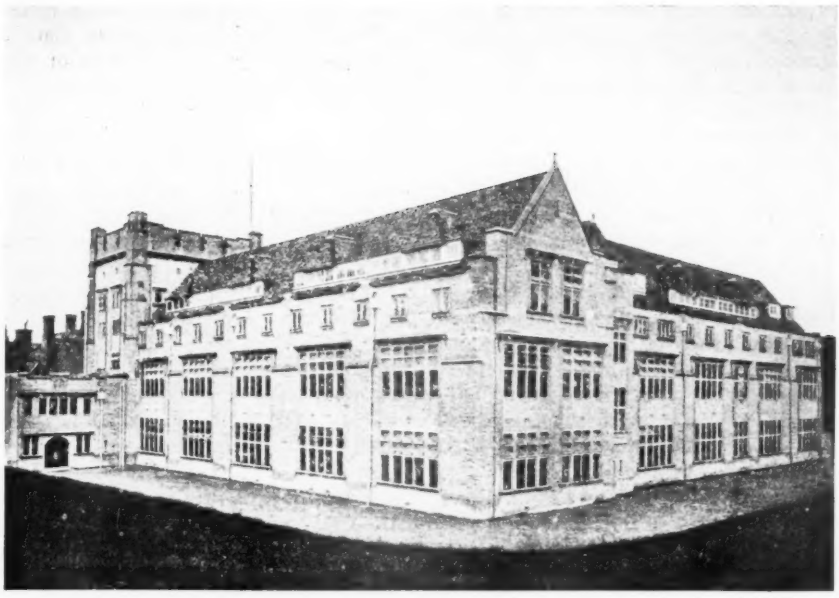


FIG. 10. DOWNSIDE SCHOOL, NEAR BATH. Leonard Stokes, Architect

The Work of Leonard Stokes

BY GEORGE DRYSDALE [*F.*].

[*A Paper read before the Royal Institute of British Architects, on Monday, 13 December* 1926.]

ON reading an account of a man's work, such as I have been asked by your Council to do this evening, it is difficult to know how much stress should be laid on birth, early environment, and the many other influences which contribute towards the making of an artist. The effect of early training, health, natural predilections. By what movements was he affected? Under whom did he study and on what buildings did he, as it were, break his architectural teeth? I think you will agree that, generally speaking, these early experiences, such as they happen to be, remain, and are discernible as influences throughout the career that follows. Sign-posts, as it were, turned round.

Born in 1858 at Southport, Mr. Stokes was the son of Scott Nasmyth Stokes, H.M. Inspector of Schools. Being delicate as a boy, he was educated privately; coming to London in 1871, he was articled to Mr. S. J. Nicholl, going from him to spend some time in the office of a quantity surveyor. Of the dire effects of this experience he always complained, his trouble being that he was ever afterwards inclined to put the cart before the horse and consider the probable cost of a detail before thinking of its suitability for the matter in hand. He afterwards worked in G. E. Street's office and, according to Mr. Millard, was well thought of there. After acting as clerk of the works, for a time, on Christ Church Cathedral, Dublin, he spent some time with Mr. Collcutt and with Messrs. Bodley & Garner. This latter firm employed him on the first competition for the Cathedral at Liverpool, Mr. Bidlake being in charge of the drawings, I believe.

Mr. Stokes won the Pugin Studentship in 1881 and about this time made sketching trips to Italy and South Germany.

It will be seen from this that his training was almost all under Gothic influence, an influence that remained throughout his career. His mentality, if I might so express it, was entirely Gothic in the sense of being content with the general drift of the meaning of, or emotion caused by, a thing as he understood it, rather than anxious for an exact knowledge of the logic of its parts ; a Gothic mentality bereft of fear and to a great extent of superstition. He easily assimilated the spirit and was satisfied, careless rather of the exact shape and seemingly unworried by second thoughts. Rules, as he used to say, were only made to be broken, everything realised not so much by logic as by personal impression gained by the use of his eyes. An artist always rather than a scholar, his feelings were always his guide. The essence, not the thing created, the soul rather than the outward form, were what he seemed to strive for. His art, always remembering the realm of sensation from which it sprang, might be said to consist in magnifying the emotions felt, developing their vital qualities apart from any learning attached. His sense of design was a subtle one, often dramatic in expression.

Appreciation for materials, the elementary pleasure of the senses, rather than only the desire for perfect form ; the expression of the dumb life in stone and wood, of mass in equilibrium rather than the display of knowledge appealed to him in building. Coming at a time when the enthusiasm created by what is now known as the Battle of the Styles was growing somewhat thin, influenced by Ruskin perhaps, his effort was towards the humanising of the Revivalist correctness by means of proportion and affection for the material. He found Pugin cold and thin, but greatly admired Bentley, Bodley and Garner's work, and that of Temple Moore. Norman Shaw and Pearson were also among the gods. All names which appeal by the human charm of their art rather than its archæological correctness. An enthusiast who was always ready to test his feelings for architecture by reason, and by the discipline of practical common sense. His was not the enthusiasm of the dreamer, rather of one whose work is to look after the small things of the day. As one who worked for him for many years I knew, often to my cost, what this meant, this dealing with an enthusiast who was naturally not exactly a monument of patience. A great worker, he used to complain of people who left the office and forgot it until their return. With him his work went on always.

He went shooting on two or three occasions, played a few games of golf, and drove a car for a while. None of these things seemed to appeal, however. He never seemed to feel the necessity for what we call " hobbies," seldom even spoke of natural history or of Nature other than his love for the sun. His knowledge of cricket was lamentable. During his last years, as he sat in the office incapable of doing much, he used to bombard me with elementary questions about the game. He was rather lacking in ambition, once saying that " enough work has generally come along for me to do without worrying about the getting of it."

Definitely Gothic in temperament, his work in the Classic manner was always against the grain, of necessity, often imagined, rather than desire. Essentially English and individual, his adventures in Classic, as he called them, were generally his least successful efforts. He despised the rules—rules that were, I fear, generally stronger than he was.

In passing, I might say it does seem curious that a man who had given twenty of the best years of his life to the study of Gothic could imagine that knowledge of, and ability to, design in other styles should come naturally, without particular effort. The influence of Classic art on the work we are considering was a subconscious one, a softening of the asperity of the Gothic towards greater breadth and quietness. Like many Gothic devotees, Mr. Stokes gave, at any rate, lip service to the half truth that Classic is designed from without, in. He never seemed to realise the great principles of the Roman plan or the ordered dignity of Classic elevation, probably considering them impersonal in their appeal and unsympathetic in their entire lack of the sentimental or the personal. His Renaissance mouldings were often bold and vigorous. These were personal, if not correct, his wish always to design new shapes rather than merely proportion known shapes in mouldings. He had no respect for the orders, once perpetrating an elliptical column which luckily was never carried out ; always preferred an arch to a lintel and had no regard for an arris edge. Frieze and architrave were one to him. He hated the word " stylist,"

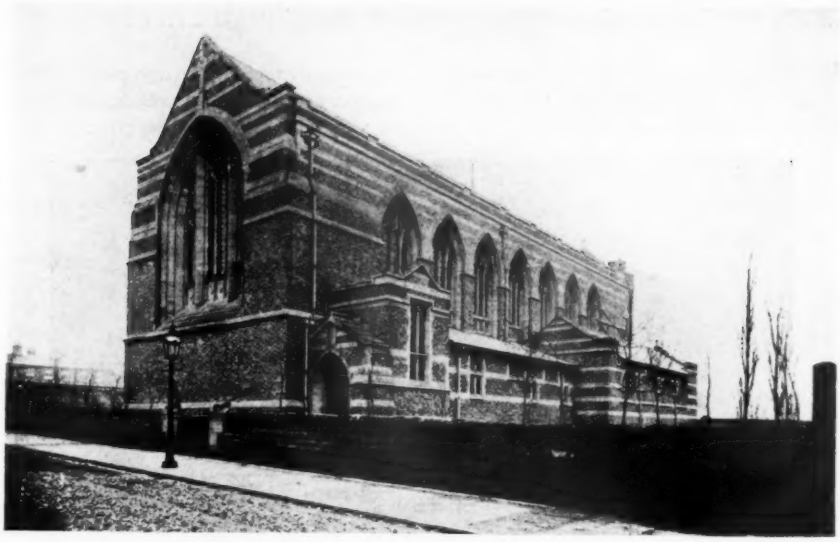


FIG. 1. ST. CLARE'S CHURCH, SEFTON PARK, LIVERPOOL.. Leonard Stokes, Architect

FIG. 2. ST. CLARE'S CHURCH, SEFTON PARK, LIVERPOOL. Leonard Stokes, Architect

and always desired, as he expressed it, " to make it a little more naughty." On the other hand, he always complained that he had been but half-educated in his art.

As a planner he could not boil down space after the manner of the competition expert. His corridors, however, were spacious, his doors and windows well placed; every part of the building received attention and was lighted; floors and roofs worked; his planning was practical, generally economical, and often imaginative. When he had finished, a building was the result and not a compilation of mathematical shapes.

My impression is that his colour sense was not

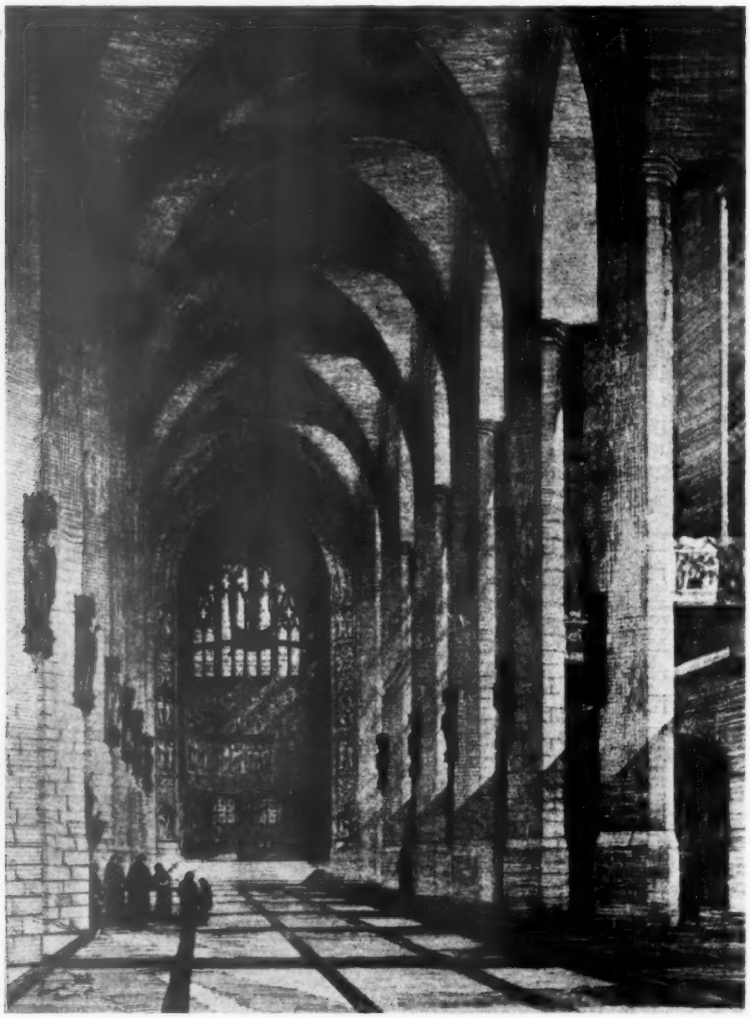


FIG. 3. DESIGN FOR MILES PLATTING CHURCH, MANCHESTER. Leonard Stokes, Architect

highly developed, nor did carving or sculpture greatly appeal to him. His great interest and genius was in the ordering of those ordinary things —the trades with their manifold details, the casements and door furniture, switches ; texture and finish, in fact ; his great joy, good workmanship. Nothing was too small for his personal attention. Miserable details cannot be said to have existed for him. Inspired, perhaps, by Mr. Voysey, he realised that the so-called small ordinary things about a house have their dignity and that thought is gauge the depth of his thought, or the method of his approach ; he certainly had an original mind. His early drawings were very careful and painstaking ; he never seemed proud of his draughtsmanship ; in fact, he seemed to care very little for drawing. He was probably too good an architect ever to be a great draughtsman : his chief desire, to get the design down on paper accurately drawn, foolproof, and clear in statement. He always preferred to lay out his own full-size details and was thoroughly conversant with all the drawings on the

FIG. 4. CHURCH, PICKERING, YORKS. Leonard Stokes, Architect

required in their disposal—the little things of no named style, but of the essence of style as finished.

In the office his method of approach in design was a direct one, putting a thing down on paper with great care and leaving it there. The soft pencil, tracing-paper and lots of india-rubber manner was not his. His ideas seemed to come as a child's are said to do, naturally—no seeming struggle. The design seemed to be made before it reached the paper stage. He had a rare sense of the general size and scale of things, an uncanny memory of the shape of things seen, and a power of seeing the obvious. It was always difficult to job. I remember the old days when the rule was to lay out our tracings on a side table for his final inspection before their going out to the builder, and how difficult it was to get them safely posted. There was always something to be added for clearness' sake, or some slight error. The smaller this mistake the greater the trouble. When things went really wrong, he was very reasonable, even kind. After carelessness or sloppiness, no mercy was shown. Equally sharp with clients and draughtsmen, and a fair judge of men, he expected people to know their job. If they did they were received as friends. He got on very well with his

builders and had always the greatest respect for a good workman. Mr. Stokes had no little surface dignities, was never pompous in his manner, and had an ever-ready, witty, sometimes wicked tongue.

A faithful servant with a great sense of duty, if his ideas came easily his work worried him considerably—the worry of seeing that his clients got a fair deal. Architecture for him was the arrangement of the details of building, and in what he considered was the right arrangement of these details he seemed to find his greatest satisfaction. I like to think of him as the Sanmichele of the Later Gothic Revival—one whose possibilities were great, but who, for one reason or another, never seemed to obtain the opportunity for the proper display of his power. It must not be forgotten that his last illness commenced some fourteen years before his death, while he was President of this Institute, and when further honours and opportunity for larger work seemed open to him.

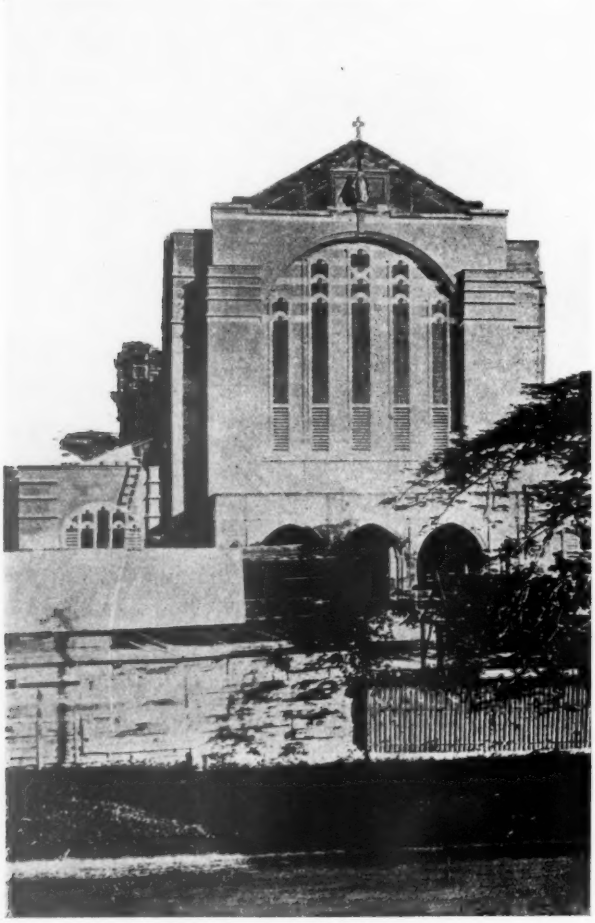


FIG. 5. GEORGETOWN CATHEDRAL, DEMERARA. Leonard Stokes, Architect

After a certain amount of early work, such as the Church of the Sacred Heart at Exeter, which he

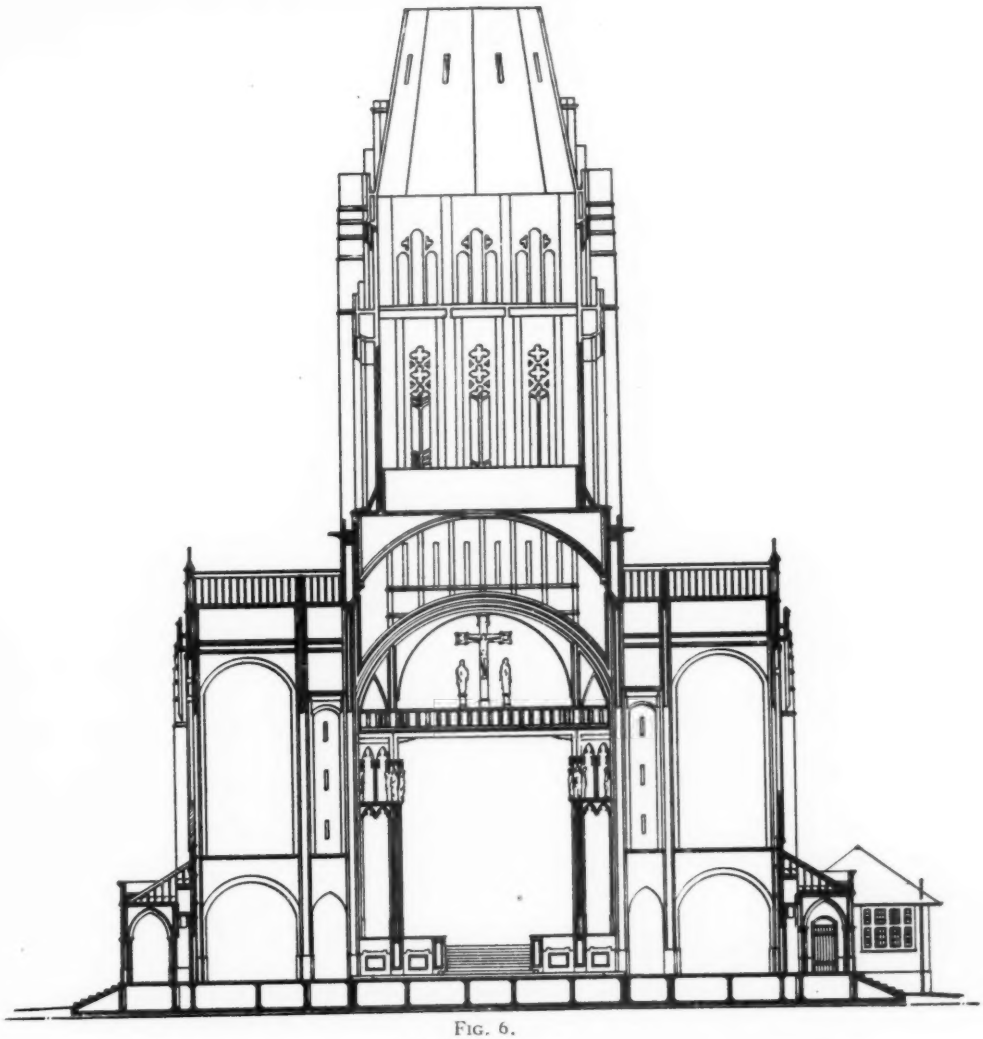


FIG. 6.

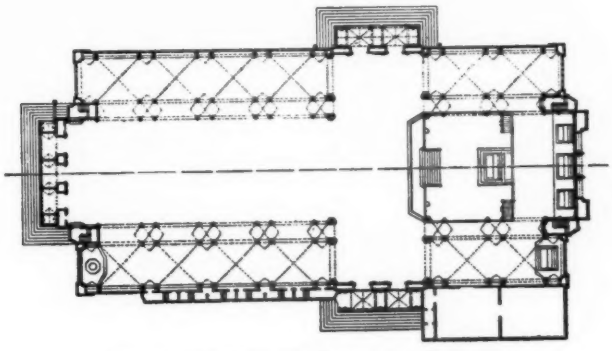


FIG. 7. GEORGETOWN CATHEDRAL, DEMERARA

did in collaboration with the late Mr. Ware of Exeter, rather in the manner of Street—only nervous and very correct—Mr. Stokes may be said to have found himself in the design of St. Clare's Church, Liverpool, a cheap church costing in those days about £8,000, yet dignified in treatment, imaginative, and for its time free and bold in design. (Figs. 1 and 2.) Great care is taken with the mouldings and with the play of surfaces. The West end seems to be especially fine in scale. It may now seem a small thing, but I have always understood that the use of light mortar in the pointing of the brickwork of this church was a revolutionary thing in Liverpool. Unfortunately, the cutting out of the stone and substitution of plaster inside rather stultified the interior as originally arranged. I prefer to show his own drawing of the Miles Platting Church, Manchester, a very fine drawing of what might have been a most successful church. (Fig. 3.) It was never carried out. Peterborough, Maidenhead, Balham, Begbroke, Lynton, Chigwell, and Pickering were among other churches, or parts

FIG. 8. COLNEY CONVENT, ST. ALBANS. Leonard Stokes, Architect

FIG. 9. CONVENT OF THE POOR CLARES, LYNTON, DEVONSHIRE. Leonard Stokes, Architect

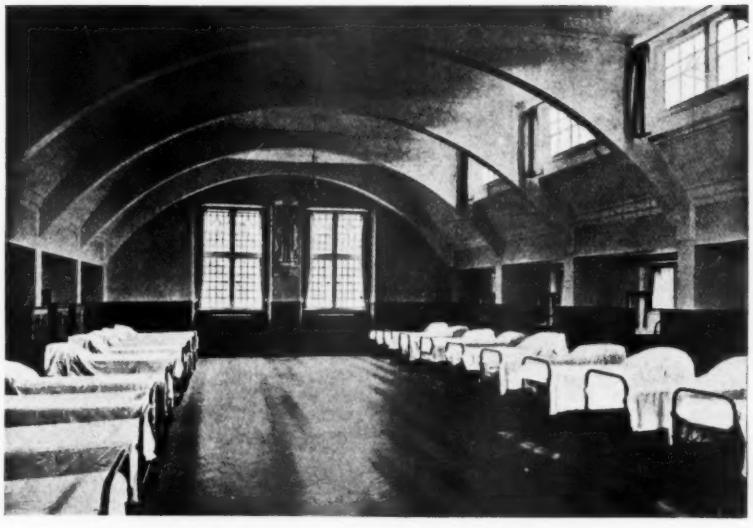


FIG. 11. DORMITORY: DOWNSIDE SCHOOL. Leonard Stokes, Architect

FIG. 12. MASTER'S HOUSE, SCHOOL, PANGBOURNE. Leonard Stokes, Architect

FIG. 14. EMMANUEL COLLEGE, CAMBRIDGE: NEW NORTH COURT. Leonard Stokes, Architect

of churches and chapels, with the exception of Lynton and Chigwell all Gothic in character. Begbroke, near Oxford, shows the massiveness of some of his later work, which might appear coarse except for the great attention paid to mouldings and other detail. Pickering Church (Fig. 4) and Hall material and under very difficult conditions, the drawings being done in the early years of the War when paralysis had already attacked him. It says something for the man, however, that as far as I know not one mistake was discovered either in drawings or in other directions given for this

FIG. 13. BROMPTON ORATORY BOYS' SCHOOL

to me seems very satisfactory, built as it is in North Yorkshire a dignified little mass, in style and character in keeping with the town. It seems lamentable that his great chance in church work may be said never to have arrived. The Cathedral at Demerara (Figs. 5, 6 and 7), not yet finished, had to be carried out in a strange work at the other side of the world; he remembered every detail on the many sheets of drawings until the end. Practically all materials were sent out from this country to be put together by a band of niggers under one, extremely efficient, Scottish clerk of works. I am sorry I have not better slides to show of this Cathedral and hope that Mr. Steinberg will

have something to say later on, on the structural problems of the building.

In addition to churches, Mr. Stokes built and added to many convents, that at Colney, St. Albans, being perhaps the best known and most satisfactory. (Fig. 8.) There is a comfort and smiling breadth about this work which puts it at about the highest level of his attainment. The convent at Lynton, North Devon, built for the Order of the Poor Clares, is attractive in its kindly severity of white wall, green roof and polished chestnut woodwork. (Fig. 9.) It is built of local stone slate hung and then roughcasted to keep out the driving rains of the country, all the internal woodwork being left unpainted, following the rules of the Order. Many schools in various parts of the country, generally Georgian in character, and not offering great opportunity for exciting elevations. (Figs. 10, 11, 12 and 13.) Downside was more ambitious, and on the whole satisfactory. The moulded mullions of Colney have now gone, the glass line being brought forward almost to the wall face, the windows cleverly contrasted with the masses of the walling, dressed stone alternating with carefully coursed local rubble, and the great roof overall, the result more mannered, perhaps, and not quite so sure in touch.

The additions to Emmanuel College, Cambridge, are another good example of his later architecture. (Fig. 14.)

A good deal of domestic work passed through the office, a house for Lord Digby at Cerne Abbas being, at any rate, the largest. His houses were generally designed to be roughcasted with grey cement architraves to door and window, the roughcast fairly smooth and light yellow ochre in colour.

Another method of treatment was by means of different coloured brickwork developed very far along the lines of the eighteenth century models, an effort by means of bands and panels to give interest to the plain wall surfaces and develop possibilities of proportion and expression.

At one time the office was crowded with telephone exchanges, about twenty being built in London and the Provinces. Most of them show a high standard of design in their quiet fronts; one of the adventurous among them is that in Gerrard Street, Soho, where Gothic tendencies are very much in evidence; while Birmingham possesses one of the best examples. Of other commercial work, Messrs. Gagnière's premises in Golden Square are a specimen, the result rather a worried one for one whose work was, as a rule, so quiet and so simple.

The offices attached to Chelsea Town Hall were almost his only municipal work of any importance. Perhaps the finest characteristic of the works just shown on the screen is their oneness: no question of ghosts employed here, no fashionable stunt of the moment, no half-understood detail absorbed from the Press. The work is that of one brain, a brain with a well-defined programme of what building is, possessed of a very personal point of view, and a rare power of throwing away what it could not assimilate. The endeavour always to develop the mass in an architecture well understood in its three dimensions. Detail carefully drawn and kept subordinate. Loose ends avoided. The result original work of decided individuality, work which, when compared with other work of its time, can be said to have equally well avoided the Scylla of coarseness and the Charybdis of archæological timidity. Besides work done on committees and the council both at the R.I.B.A. and A.A., Mr. Stokes served for some years on the Ancient Monuments Committee and on the Westminster City Council. He also acted as assessor in several competitions including the Parliament Building and the Town Hall, Winnipeg, the former a most satisfactory competition judged by Mr. Symons' building. He also judged the competition for the Town Hall at Johannesburg.

In conclusion, and whatever may be the final verdict of the work we have been considering, there is no doubt that it was done by a sincere and faithful artist who, even if he never learnt the lesson of suffering fools gladly, was a man who, I think we will all agree, meant well in what he did—a man, the memory of whom, entirely apart from his professional work, deserves a high respect owing to the extraordinary bravery and cheerfulness with which he encountered the ever-increasing pain in the one long agony of his last years. A man's life lived is always a more imposing thing among his fellows than any particular work he may have succeeded in producing.

Discussion

(THE PRESIDENT, MR. E. GUY DAWBER, F.S.A., IN THE CHAIR.)

Mr. J. ALFRED GOTCH (Past President), in proposing the vote of thanks to Mr Drysdale, said : I knew Mr. Stokes for many years. The first time I met him was in the old days of the A.A., when, as an infant in architecture, I came to London. I well remember how, on that occasion, I wondered who the young man might be with the deep, arresting eyes. Later I came to know Mr. Stokes personally, and for more than thirty years he was one of my architectural friends. The circumstances of our friendship never led, on either side, to what one may call a deep revelation of character. To me he was always the light-hearted amusing companion, quaint and original. But how much that implies ! How many amusing people one meets who have to go to memory for their wit, and how comparatively few are those whose wit springs from within them and who are constantly saying the apt but unexpected word. Leonard Stokes was one of those whose sayings bubbled up from an inner fount of humour or of feeling. Of his work, I regret to say, I knew little ; but who of us really knows much of his friend's work ? I remember, when I was young, I used to take pleasure in showing to architectural friends the offspring of my genius, but as I grew older I grew less expansive or perhaps more diffident, and the circumstances never arose which led to either of us becoming fully acquainted with the other's work. I fully agree with Stokes' lament that he was always inclined, owing to the influence of the quantity surveyor's office, to consider the cost of work before the beauty, because a great part of my own life has been passed in endeavouring to give people a pound's worth of result from about twelve and sixpence of outlay ; and it is with great pleasure that to-night I have heard the paper and seen the illustrations that have been shown us, and have learned, from one who knew him so well as Mr. Drysdale did, the point of view from which Stokes regarded his own work. I can well believe that he liked it to be personal, that he desired as few trammels as possible, and that it should be occasionally " naughty." This point of view has the sanction of the past, and notably in the architecture of our own country, for there is a personal and homely feeling about, for instance, the strivings after classic detail of the Elizabethans which really touch a deeper chord than the more learned labours of the eighteenth century. It is not given to everyone to be a double Blue, to excel both in sports and in intellectual pursuits, and I think none the worse of Stokes for not being a cricketer or a golfer. We all deeply regret those long years of suffering which clouded the end of his life, suffering which could not have been borne with greater fortitude, helped, in no small degree, by the devotion of his family. Crippled as he was, the sparks of fun were not extinguished, and his brave bearing when last I saw him will always linger in my memory.

I have much pleasure, Sir, in proposing that a vote of thanks be accorded to Mr. Drysdale for this very interesting account of the work of one of our distinguished vice-presidents.

Mr. ADRIAN STOKES, R.A. : I have the honour of seconding the proposed vote of thanks to Mr. Drysdale for the able and most interesting address he has just given to us. And I thank the Council for having devoted the evening to the memory of my brother, for it was overwork, largely connected with this Institute, which undermined his health. I cannot say anything to you experts about architecture, but, with your permission, I will venture to say a word or two about him.

I remember him first as a pale, delicate child, with long yellow hair falling on his shoulders. Of a large family he was my father's favourite, but he early developed a somewhat bitter tongue, which soon reduced him to the level of the rest of us, and, I fear, served him ill through life. That was the only defect I knew in his character, and to set against it were many of the qualities we admire most in men. He was brave—witness his bearing during his prolonged last illness : he was honest always, hating, above all, shams both in architecture and in architects. He was generous, he was kind.

Dr. PETER GILES (Master, Emmanuel College, Cambridge) : My presence here is accounted for by my acquaintance with Mr. Drysdale and my admiration for his former master, Mr. Stokes. It may be of some interest to architects to know sometimes how amateurs choose an architect. I was present at the deliberations of my college when they were considering the problem of how to find an architect. They did it by a somewhat original method, I think, because they set themselves to find out where good buildings had been built in recent years, and they went in ones and twos and studied those buildings and got photographs of them and brought them to the meetings. The body numbered 15 or 16. Ultimately it came to a vote, when everybody was to put down the name of the architect he thought best, also the name of the architect he thought second best. As it happened, Stokes was fortunate enough to have two votes, and nobody else had more than one. It might not have stopped there if the voters had not been convinced, by a study of what they could learn about his work, that really he was a very good architect. I cannot say they had much of his work in Cambridge from which they could learn, because the only thing he had done in Cambridge was a very small telephone exchange in a by-street. But we learned by assiduous enquiry—because he was not an advertising man—where his work was to be seen, and some of us saw it. He did for us two large pieces of work. One, a set of five lecture rooms, the largest of which, by universal admission in the University, is the finest lecture room in Cambridge, the other, a court, holding rooms for 60 undergraduates and two fellows, one of the largest courts which have been built in Cambridge for some centuries. It was a very strenuous piece of work, and he was not a University man. The details of University work are rather complicated, and I have heard of another distinguished architect who, fifty years ago, was similarly employed in Cambridge and received a number of injunctions about a " gyp " room. He said he would attend to them all very carefully. But when he got the Bursar by himself he said, " Tell me what a gyp room is." Everybody who lives there knows that such a room is a very important piece of domestic architecture. Stokes picked up his learning very well. He said, when we had a dinner at the end of the building, that in all his experience he had

never been so well instructed by the Bursar, representing the employers, as he had been in the case of the North Court at Emmanuel. The Bursar was a trained engineer, and was able to tell him all the things he required in college and domestic architecture. The building had a strange beginning, because four-sevenths of it was occupied for its first four years by soldiers instead of undergraduates. Cadets were trained and lived in that building from 1914 to 1919, and in 1919 were succeeded by members of the Navy. The treatment it received was testing, but it stood the test very well, and when it had been carefully cleaned, after the military had left it, it was found to be none the worse for the somewhat severe treatment it had received. I have never heard any complaint with regard to the building, except one, and that is, that all the floors being strengthened by reinforced concrete, the building is bound into one, and if you tap your pipe on your mantelpiece, your neighbours all hear it. Until that came to pass, nobody had remarked on the possibility of its happening. It is not a serious defect, and I do not think anybody troubles much about it.

I am surprised to hear that Stokes' temper was supposed to be so short. We had him about Emmanuel for six or seven years, and I have never heard anything of that kind said about him. He had to serve somewhat difficult masters who were not always very patient, and they might have tried the temper of even the most patient of architects. But I never heard that, in all the troubles, Stokes once flinched or kicked out. He behaved extraordinarily well, considering how difficult it is to work for a body which is so large and has so many different interests to serve. The work was very well done, and it had one merit which, I am told, is not very common in architecture, but which, from the employer's point of view, is a very important one, and that is, that the actual cost of the two large buildings was really less than the estimate which the architect put before us. I have only to say to architects, whom I cannot instruct in their proper business, that that is an example they will do well to imitate.

The PRESIDENT : We have with us to-night a very old friend of Mr. Stokes, who I am sure will like to say something—Mr. Walter Millard.

Mr. WALTER MILLARD : I have great pleasure in supporting this vote of thanks to Mr. Drysdale, and particularly for the good selection in lantern slides he has made of Mr. Stokes' work, showing what an all-round man he was. It astonished me, although I thought I knew something about his work.

I saw most of Leonard Stokes while we were young together. He was the younger of the two, and a privileged jester. For any hampering inexperience that bothered him he made up by the vivacity and courage with which he went about his work. From the first, his strong, straightforward individuality impressed one by its simple openness and sincerity, the very antithesis of humbug and insincerity. He did not pose, and, with all his inborn cleverness he never gave one the notion that he was " too clever by half." He never showed any timidity in experimenting. By nature, he was a pioneer ; I think his work shows that. He went his own road, a bit of a rebel, but a sane rebel. Much more might be said of him as a man, but it is his work as an architect we are considering to-night. Thanks to Mr. Drysdale, we have a rare opportunity afforded us of making our various estimates of that. It was Leonard Stokes' fate to drop into architectural practice, that is, the devising and directing the execution of real building work, at an early age for such responsibilities. Necessarily, he had to go through the process of what we call " finding his feet," a process familiar enough to most of us, and one that was none the easier for him by reason of his constitutional disinclination to follow in the footsteps of others as a matter obligation. So far as I can remember, no man in the architectural profession of that day appeared as a hero to him. I do not remember his looking up to anybody very much. In his eyes the leading architects of that day were eminently respectable and successful practitioners. Stokes, I fear, cared for none of these—I mean, as flame-bearers—for him their torches flared in vain. A year or two later, however, a new name cropped up, and I discovered Leonard Stokes talking, with freshly-awakened and evidently real interest, of a man who could do things. He had fallen under the spell of John Francis Bentley, and from that time on, the spell was potent. This was years before Bentley's name appeared in connection with the Westminster Cathedral. How soon Stokes may have come to make Bentley's personal acquaintance I cannot say. The important point is that, at this time, he had just undergone the experience of encountering, no matter how, a congenial spirit in the realm of architecture, a vivifying experience. Through this wireless correspondence with a master-mind, Stokes presently became inspired to the putting forth of his own latent powers, as yet undeveloped. Henceforward we find a new note in his work ; not that he was mimicking, but at length he was doing things really his own. Of course, there were other influences that came to bear on the maturing of Leonard Stokes' abilities. Two names occur to me of men whose level-headed outlook on architecture Stokes must have responded to in sympathy, James Maclaren and J. M. Brydon. I believe that in later years, as his practice grew, Stokes had the good fortune to gather round him a very efficient staff ; they would be so. Venturing, on one occasion, to suggest a possible alternative to his treatment of some feature in a design he was showing me, I was entertained by his replying, " Yes, I had thought of doing that, but the Staff would not allow it."

I must just tell of a little close corporation, or club one might call it, to which Stokes and eleven others of us belonged. A charm about this Institute-in-miniature was that we had no head and no tail, no president, no secretary, only unwritten by-laws, no subscription, and consequently no funds. Our officials were the members themselves, since by meeting at one another's rooms, or offices, in turn we each came to act as vice-president. The host of the evening kept the sketches made to a set subject at his meeting. I never heard fully about the genesis of this solemn league of twelve choice spirits, because I had started for abroad before it was fully constituted, but Stokes, I feel sure, must have had a good deal to do with the founding of it. All I learned, by letter, was that I was bidden to call myself an Angle, and that when I got back I was to hold a meeting of the twelve Angles, whose names and addresses were enclosed. When it came to our meeting together, Stokes, I am ready to assert, proved to be not the most obtuse Angle ! This tiny fraternity has never been disbanded, and has never added a name to the original dozen. I feel that I may speak to-night in the name of the six sur-

vivors—the remnant—and say that the Angles, an obscure little body, to which Leonard Stokes belonged, are proud of the fact that they have given a President to this Institute, and, moreover, may read his name inscribed here on our Roll of Royal Gold Medallists.

Mr. GRAHAM PETRIE : My only qualification, or rather my only excuse, for supplementing what has been said about Leonard Stokes is that for nearly fifty years I was privileged to be his intimate friend.

I think it was in 1879 that I first met him. My old friend Walter Millard had just won the Pugin Travelling Studentship, and asked me to join him in a sketching tour through the Eastern Counties. I did so, and after a few weeks Stokes joined us.

I confess that for the first few hours I did not welcome his advent. His dynamic personality ruffled the placid waters of my life with Millard, and even provoked a brief storm ; but very soon I found myself fascinated by the very forcefulness I had at first resented, and from that day till the time of his death there was never a flaw in our friendship.

The drawings he made during that tour won for him the Pugin Studentship. They were remarkable for their lucidity, every touch telling its tale. Vagueness was a quality he never tolerated. He was ever fearless in making his meaning clear with pencil, pen or tongue. The judges were so impressed by the exceptional competence of these drawings that they doubted the veracity of his stated age, and demanded the production of a birth certificate.

A few months later, having completed my articles with the late Phene Spiers, I joined the staff of the late Piers St. Aubin, where Stokes was working, and as my engagement was due to his recommendation I was placed, more or less, in his charge. Our daily companionship at that period is a very pleasant memory.

Having long since deserted the noble profession of architecture I hesitate to discuss architectural design in such an august assembly : yet there is one building to which I should like to allude.

For many years I have lived within a stone's throw of the Chelsea Town Hall. I have passed it thousands of times and never without a throb of pleasure. Mr. Drysdale has told us that Stokes' mind was essentially Gothic—that he had no respect for the orders, and that to him frieze and architecture were one. Yet I can recall no modern building which shows a more complete understanding or a more successful capture of the spirit of Classic Art than the Chelsea Town Hall : that spirit which has been well described as strong but not stern, simple but not plain, beautiful yet chaste, neither too little nor too much. There is no irreverent treatment of the orders, no futile effort to improve on perfection. Pediment, entablature, and column are carefully proportioned with at least so reasonable a respect for tradition that deviation is not noticeable, and yet personality is abundantly expressed in the arrangement of features familiar since the age of Pericles.

With this masterpiece before my eyes I find it difficult to believe that Stokes's mind was essentially Gothic, or that to design in the Classic style was for him to work against the grain. The only obvious departure from precedent is in the ornamentation of the portals where the arches have been simplified by the omission of architraves in order to provide becoming space for some very beautiful and effective carving in the manner of Grinling Gibbons. Approached by flights of broad low steps these doorways combine dignity with intimacy, and bear an aspect of friendly welcome appropriate to the hospitalities dispensed behind them.

A man of brilliant talent, of quick perception and tireless energy, of ready wit and kindly heart ; gay as a companion, loyal as a friend, and in his sufferings brave beyond compare—such was Leonard Stokes.

Mr. Drysdale briefly responded to the vote of thanks.

Churches and Chapels.—1883, St. Patrick's Church, Woolston ; 1884, Sacred Heart, Exeter ; 1884-1913, St. Joseph's, Maidenhead ; 1887, St. Joseph's, Southampton ; 1888, St. Clare's, Sefton Park, Liverpool ; 1888, Catholic Church, Folkestone ; 1893, Catholic Church, Sudbury, Suffolk ; 1896, Catholic Church (All Souls), Peterborough ; 1896, Catholic Church, Balham (unfinished) ; 1900, Catholic Church (St. Philip's), Begbroke ; 1907, Catholic Church, Lynton (Convent Chapel); Catholic Church (St. Joseph's), Pickering, Yorks ; 1910, Catholic Church, Chigwell (Convent Chapel); 1914, Georgetown Cathedral, Demerara ; 1915, Catholic Church, Newquay (High Altar) ; 1915, Baptistry at Birmingham Oratory.

Convents.—Nazareth House, Hammersmith (additions) ; 1888-95, St. Michael's, Waterlooville, Hants ; 1899, All Saints' Convent, Colney, nr. St. Albans ; 1900, Nazareth House, Southsea ; 1903, Ascot Priory (additions) ; 1908, Convent of Poor Clares, Lynton ; 1909, Convent of the Assumption, Ramsgate (addition) ; 1893-1909, Nazareth House, Bexhill (additions).

Schools and Colleges.—1886, St. George's Cathedral Schools, Southwark ; 1887, St. Joseph's, Southampton ; 1889, Catholic Schools, Walworth ; 1889, Catholic Schools, Liverpool, St. Clare's ; 1891, Catholic Schools, Rotherhithe ; 1892, Catholic Schools, Vauxhall and Chelsea ; 1893, Catholic Schools, Dockhead ; 1893, Catholic Schools, Bermondsey ; 1894, Guardian Angels, Mile End ; 1896, St. Mary's Training College, Hammersmith (additions) ; 1899, three Schools at Oxford, for Oxford School Board ; 1901, Oratory Boys' School ; Oratory Girls' School ; Caversham, Arundel, Wellingboro', Pangbourne, Brighton and Isleworth Industrial School ; 1902, Corpus Christi, Manchester ; St. Charles Practising School, Bayswater ; 1903, Lincoln Grammar School ; St. Mary's Training College, Fenham, Newcastle-upon-Tyne ; 1907, Downside School ; 1908, Emmanuel College, Cambridge ; Lecture Rooms, Weybridge Catholic School ; La Retraite High School, Clapham ; Turnham Green (additions) ; 1911, Catholic Schools, Camberwell ; additions to Jews' Deaf and Dumb Home, Balham.

Houses.—1888, House at Palace Court ; 1897, Shooters Hill House, Pangbourne ; 10 Kensington Palace Gardens ; 1898, House at West Drive, Streatham ; Cold Ash, Newbury ; The Temple, Goring-on-Thames ; Sud Pray Farm ; 1901, House at Ascot ; 1902, Hill End, Wendover ; 1903, Minterne House, Cerne Abbas, for Lord Digby ; House at Sunningdale ; Oakfield Mortimer ; Dairy and Lodge ; 1904, House at Warlingham ; 1905, House at Sunningdale ; 1906, Littleshaw, Woldingham (own house) ; House at Ashburton ; Inholmes, Hungerford ; 1909, Nansidwell, Falmouth ; 1912, Hyde Farm, Club House, Balham ; additions to houses at Crawley (Nymans) ; additions to Broxwood Court ; Presbytery at Southend-on-Sea ; Presbytery at Folkestone ; Presbytery at Market Harboro'.

Telephone Exchanges.—London Wall ; Kensington ; 1900, Limehouse ; Liverpool ; Southampton ; Reading ; Edinburgh ; 1904, Gerrard Street ; Paddington ; 1906, Aberdeen ; Hammersmith ; East Ham ; Tottenham ; Glasgow ; 1907, Lee Green ; New Cross ; Cambridge ; Manchester ; 1909, Birmingham.

Generally.—1904-8, Chelsea Town Hall ; 1913-4, Golden Square (warehouse for Messrs. Gagniere & Co.) ; 1911, Emmanuel College, New North Court.

Report of the Royal Commission on Cross-River Traffic in London

BY RONALD P. JONES [*F.*], L.C.C.

THE first impression left on the reader of this Report, who has studied its sphere of action and the numerous schemes, approved or disapproved, put forward for dealing with the problems involved, must be one of admiration for the speed with which the situation was grasped and the conclusions reached without any sacrifice to mere haste and time-saving. In the wording of the Commission, the " urgency of the question " is emphasised, and the Report explains the method adopted by the Commissioners, who not only issued detailed questionnaires to the bodies who were to give evidence, but asked for a précis of the evidence in advance, so that when the interviews took place the oral evidence, like a *viva voce* in an Oxford Final School, was " confined to points on which fuller information might be required."

Even so, however, the 53 meetings, the reading of the evidence, the visits to all the existing bridges and their approaches, and to the sites suggested for new bridges, the consideration of the traffic and navigation problems, and the working out of the recommendations, make the production of this Report in four months something of a *tour de force*.

The area dealt with is that known as the London Traffic Area, with a population of over eight millions, extending to a radius of 25 miles from Charing Cross, and therefore much exceeding the Metropolitan Police district, the largest administrative area at present in being ; within this stretch of the river there are 16 ferries, tunnels, or bridges, and in connection with the last the following important proposition is put forward:—"Bridges cannot be regarded merely as a means of getting from one bank of the river to the other, and must always be considered in connection with both their immediate and more distant approaches. Properly looked at, a bridge is only a link in a long line of communication, and the use made of it is largely determined by the extent to which its approaches are adequate and convenient." At first sight this seems almost a platitude, but it is pointed out in more than one case that it has not been taken into account in the planning of a new bridge.

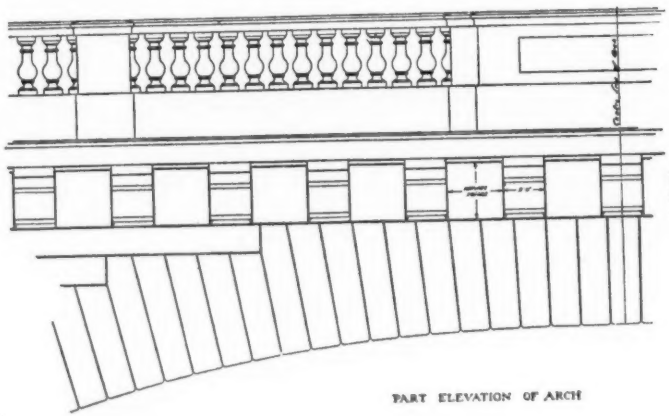
After a survey of traffic density on the central part of the river, the first conclusion is laid down, that relief must be provided for Westminster, Waterloo and London Bridges ; and the second, that the approaches to any new bridges within this central area must be as far as practicable " high level " roads, carried over the main roads parallel to, and near to, the course of the river ; this is described as the " guiding principle " on which existing schemes are judged, and new proposals made for the Ludgate and Charing Cross bridges.

The section dealing with navigation interests will be surprising to the average reader, especially if, like myself, he is often in sight of the river in the course of an ordinary day's work, and has been struck by its apparent neglect as a means of general transit. We evidently do not realise the importance of the river transport as it now exists, the immense number of wharves and jetties and the extent of the barge traffic. The Commissioners expect a progressive increase in the various uses of the river for transport, and they therefore felt it imperative to make no proposals which would involve new and serious obstacles to navigation, beyond those now involved in the present bridges.

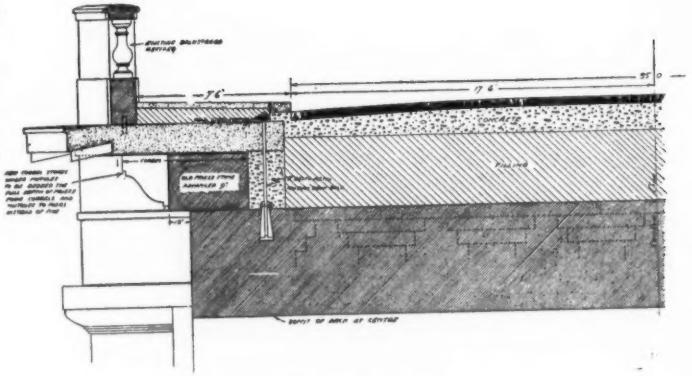
The sections dealing with Waterloo Bridge will, of course, arouse the keenest interest among architects ; this particular problem, supported to a smaller extent by that of St. Paul's Bridge, gave rise to the appointment of the Commission in the first place ; it has had, on the whole, a " good press," and the conclusions reached are already well known. The Report justifies the contention of the " Conference of Societies " that the condition of the bridge is not so serious as to require its demolition, though it recommends the rebuilding of the four central piers and their arches, while the remainder of the piers should be underpinned if further examination shows it to be necessary. In order to verify their own opinions, the Commissioners consulted Sir Alexander Gibb, an engineer of special eminence, who, like Professor Inglis himself, could still be described as " completely unconnected with the controversy," and his verdict is perfectly clear and definite, and will no doubt be accepted as such by all parties concerned with the future of the bridge.

On the second part of the problem—the width required for the roadway—the Report disagrees with the six-line proposal of the L.C.C., owing to the nature of the approaches and the congestion which would be caused in the Strand ; and takes the view put forward by the Ministry of Transport that if the Charing Cross Bridge is provided a four-line roadway at Waterloo Bridge is all that is needed. In point of fact, the six-line scheme was very little pressed in the later debates on the County Council, after the Strand subway idea had been tacitly dropped. What was really demanded was the four-line roadway, but it was argued that if, as then appeared, the bridge would have to be demolished in any case, it would be as well to provide for all future possibilities by a new six-line road.

The natural method of providing this four-line roadway would have been to extend the whole bridge on one side, and replace the entire elevation a few feet further out ; the limited addition to the width of the " tunnels"



PART ELEVATION OF ARCH

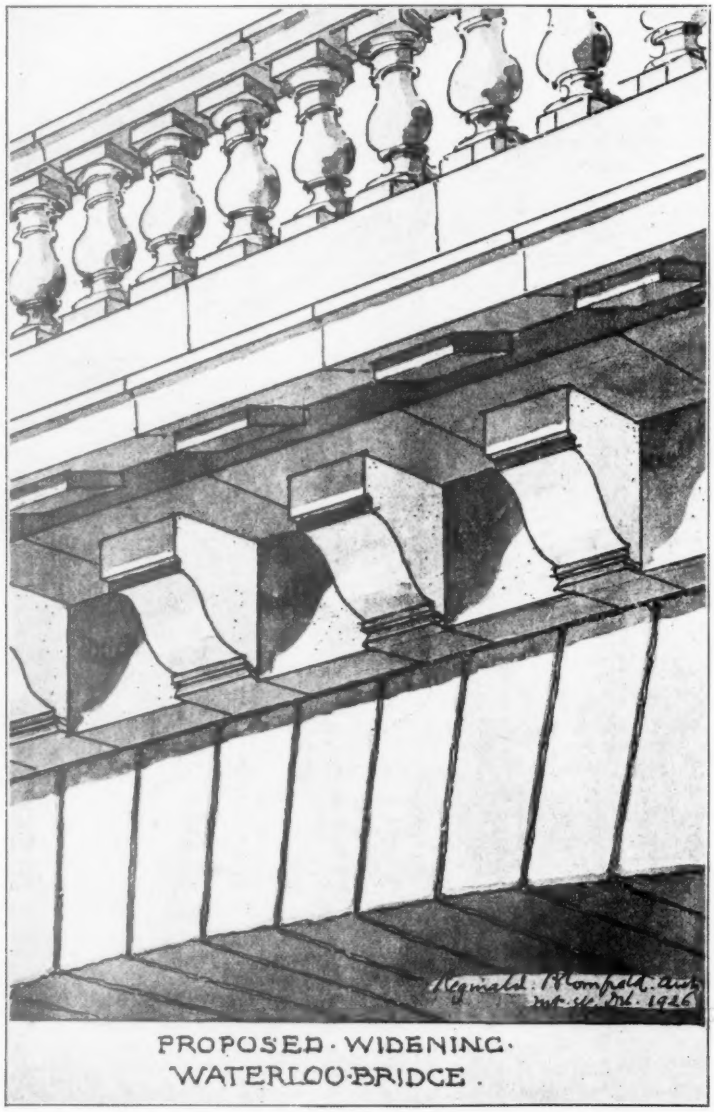


TRANSVERSE SECTION

Reginald Blomfield. R.A.
architect
New Court
Temple. E.C.
Nov. 1926

WATERLOO BRIDGE
Sir Reginald Blomfield's Proposal for Widening

would have made very little difference to the architectural effect of the bridge in diagonal perspective. the problem had therefore to be set aside in favour of widening the roadway without altering the arches, by



PERSPECTIVE DRAWING SHOWING SIR REGINALD BLOMFIELD'S PROPOSAL FOR WIDENING

But here the navigation difficulty arose owing to the bridge coming at an awkward point where the river turns abruptly ; any addition at all to the width of the tunnels was strenuously opposed, and this solution of pushing out the cornice and parapet on each side. The Commissioners, while giving due weight to the views of the Conference of Societies against any alteration in the design, state that they are satisfied that

a moderate widening is possible without impairing the general effect and beauty of the bridge.

On this point it should be noted that the proposal for widening which was referred by the L.C.C. to Sir Edwin Lutyens and condemned by him, involved so great an extension outwards of the parapet that all projection over the piers would have been obliterated and the balustrade would have run without a break across the entire bridge, with a disproportionately deep shadow on the arches below. The Commissioners only propose to increase the present road width of 27 feet 6 inches to 35 feet, and leave the footpaths as they are ; an addition of 3 feet 9 inches is therefore required on each side, and this would still leave a considerable projection of the parapet over the piers. It is remarked in the Report that " 40 feet is the present desideratum for four lines," but it is not obvious why this should be so, in view of the following list of widths in existing four-line bridges :—London Bridge, Kingston and Southwark (1921), all 35 feet ; Kew (1903), 35 feet 9 inches ; the proposed Lambeth Bridge (where the " present desideratum " might be expected to hold good), 36 feet. Vauxhall Bridge is a six-line roadway, including two tramway tracks, and has a width of 50 feet.

Various suggestions and designs for the treatment of this projection of the cornice are illustrated, of which those by Sir Reginald Blomfield and Mr. Maurice Webb are here reproduced ; the Report expresses no opinion on the merits of any scheme, but indicates that the Fine Arts Commission should be entrusted with the task of settling this question.

Sir Reginald Blomfield's design provides corbels with square spaces of the present frieze retained to form " metopes," though themselves projecting slightly more than at present beyond the voussoirs ; and the mutules under the cornice are re-spaced to correspond with the corbels. Mr. Webb suggests a curved cyma moulding in place of the frieze, which would form, so to speak, a continuous corbel between the piers. Both designs involve a double curved form which seems slightly alien to the prevailing rectangular forms of the Greek order, apart from the balustrade where the conventional baluster design is used. Another possible treatment occurs to me in the method by which Decimus Burton, not long after the bridge was built, carried the first floor balcony of the Athenæum Club on corbels which take the place of alternate triglyphs in the frieze, with a single curved outline, and a grooved face, like that of the flat triglyphs. I have always thought this an ingenious and justifiable adaptation of a Greek element of design to modern requirements, logical enough when the triglyph is considered as an abstract rendering of the end of a timber beam, and it should be worth an experiment when the time comes for trying the effect of full-size models on the bridge itself.

In view of these possibilities, what final attitude does the architect adopt to this part of the Report ? I believe it should be described as " resigned but regretful " ; it is unfortunate that general circumstances require the widening, but that being so, only the most obstinate die-hard would maintain that the effect of the bridge will be ruined, or that it will be so greatly injured that the whole bridge is therefore not worth preserving at all.

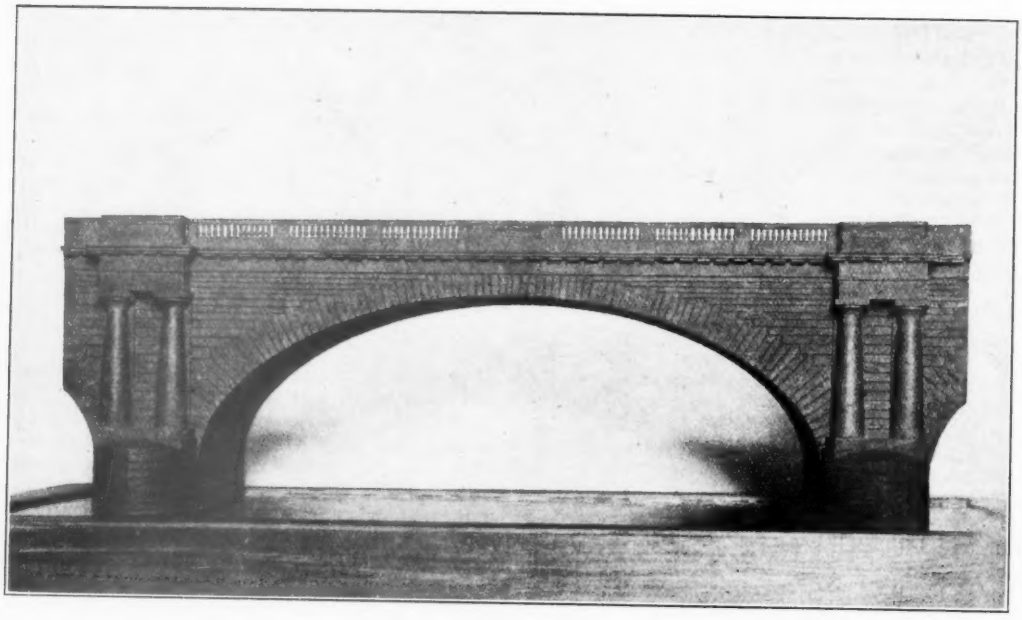
The proposed St. Paul's Bridge is condemned both on traffic considerations and out of regard for the security of the cathedral. Incidentally the failure of Southwark Bridge to attract traffic is explained by the fact that it does not conform to one of the principles mentioned above, being " conceived merely as a means of crossing from one bank to the other, and not as a link in a north and south thoroughfare." The St. Paul's bridge also violates a principle laid down in the Report, that of high-level approach roads to any new bridge, and in relation to the cathedral the possibility is envisaged, not only of a large circus at the S.E. corner, but of an eventual gyratory system right round the building—a development for which a far stronger expression might be found than the " highly undesirable " of the Commissioners !

The alternative proposed in the Report, called the Ludgate Bridge, has a touch of genius about it, since it provides an excellent outlet opposite the Central Criminal Court, where the Old Bailey widens out to Holborn Viaduct, it introduces no new architectural obstacles in its road bridges, which run side by side with the railway line, and the additional river bridge, so far from being an eyesore, might greatly improve the effect at that point, as the Commissioners remark with some humour that the existing railway bridge is " so unsightly that it would be an advantage to hide it by a better designed road bridge on the downstream side."

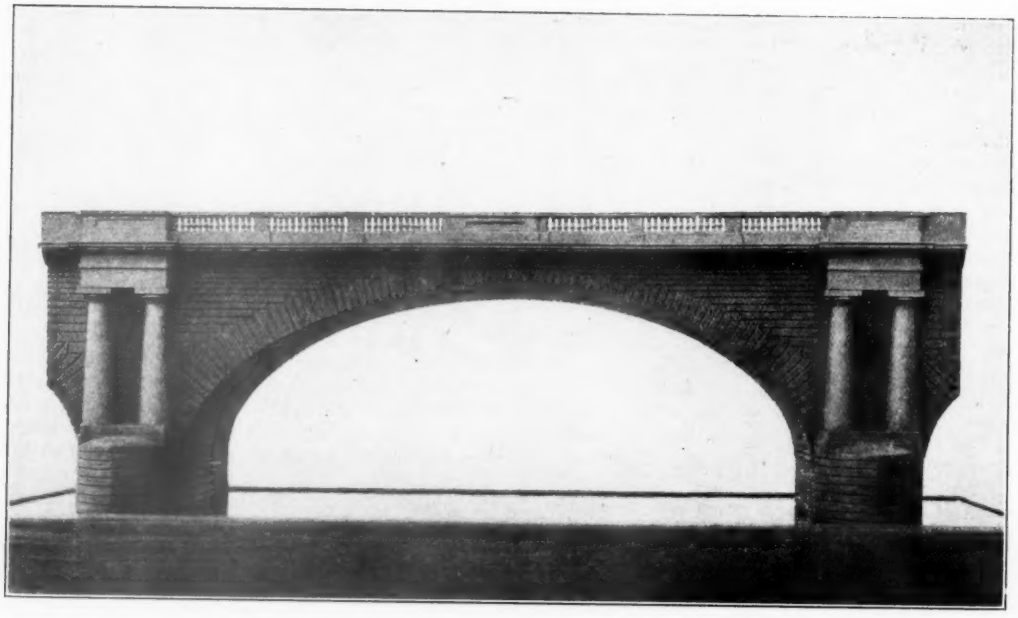
The scheme avoids any contact with the cathedral while giving all the traffic facilities which the St. Paul's bridge would offer, together with a high-level north and south route ; finally, being within the city boundary, it could be financed by the Bridge House Estates.

The Charing Cross proposal is equally ingenious, if the claim is conceded that the railway station must be retained on the north side somewhere ; and the consent of the Southern Railway appears to have been secured for this combined road and rail bridge, with a station under the roadway, adjoining the present station. The two architectural problems here are the road bridge over the Strand, with its approach from the north, and the general effect on the river of a double-deck bridge, crossing in three spans.

So far as the Strand is concerned, there would be an opportunity for a fine bridge design, as there is no reason why a single-arch bridge over another road should not be as successful in design as a similar bridge



WATERLOO BRIDGE: AS EXISTING

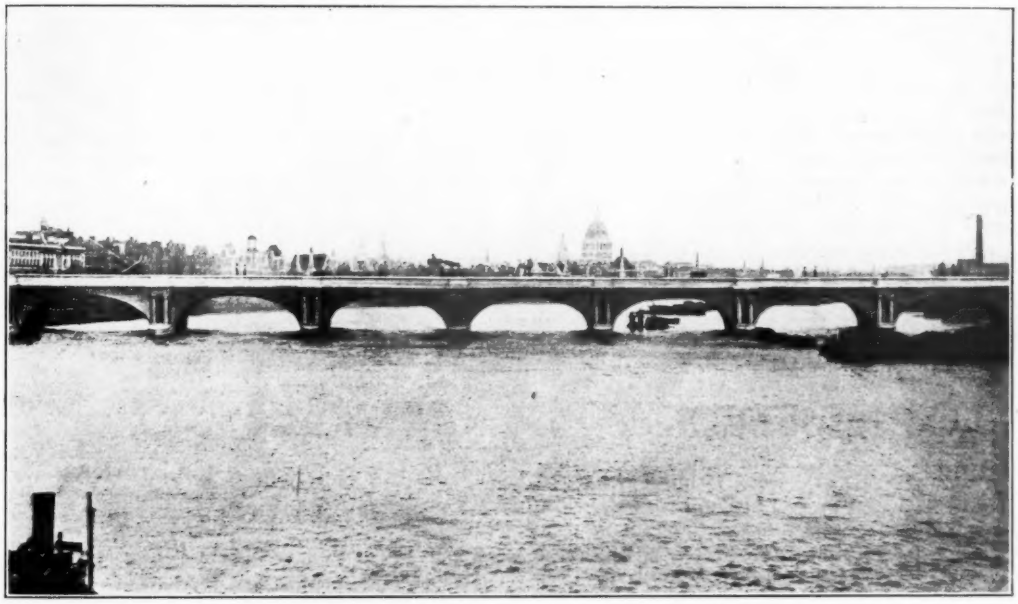


WATERLOO BRIDGE: AS PROPOSED BY MR. MAURICE E. WEBB

over a river. The objection to interference with the vista down the Strand at this point is not valid, because experiment shows that the real Strand vista, ending with St. Mary and St. Clement Danes, does not come into sight until one is opposite to the Hotel Cecil. The northern approach is well aligned with the curve of the roadway by the National Portrait Gallery, and though we should have to reconcile ourselves to the loss of the St. Martin's parish school, a charming late Georgian building, this might perhaps be balanced, as slight compensation, by the loss of the Cavell Memorial.

The double-decked steel bridge over the river would cross just below the railway bridge, which would a form, so to speak, as possible, and its two-deck nature should be revealed and emphasised; concealing the lower deck within solid walling above the arches would be wrong in theory, and obstructive to the view in fact, and there are many modern examples in steel or concrete, particularly in America, which indicate forms of design that could be effectively employed.

The southern approaches are worked in with the Ministry of Transport's proposed by-pass roads to avoid the Elephant. They involve two long sloping ramps, meeting just S.E. of Waterloo station, and the united road has then to be carried along at the level of the station yard, over the present Waterloo Road,



VIEW OF MODEL OF WATERLOO BRIDGE
Showing the roadway over the four arches on the left, widened as proposed by Mr. Maurice Webb, and the three on the right as existing

then itself be abolished. Replying in advance to protests against blocking the river vistas, the Commissioners point out that these can hardly be said to exist at present, and never have existed since the railway bridge took its present form. It is a fact that a good deal of argument on this question is based on mistaken ideas as to the curve of the river, and how much of it can really be seen from certain view-points. On the other hand, the proposed new roadway on the upper deck would provide superb views both up and down stream, at a point where long stretches of the river are in sight in each direction. If the three-arch bridge is not to appear too large in scale for its surroundings, it will have to be designed in as transparent which for about 500 feet would be in a kind of tunnel, and could only receive daylight from its north side. This seems to be the one part of the scheme which is open to some objection; but if the lighting difficulty can be got over, an attractive problem of design would arise where the lower road emerges through an archway between the two sloping ramps.

Proceeding up the river, the Report gives a satisfactory testimonial to the strength of permanence of Westminster bridge, but is not enthusiastic about the adopted scheme for Lambeth; the bridge, as is noted, really replaces an old ferry, and will be of very little use as a through traffic route. It is somewhat surprising that the design for the bridge approved by the L.C.C.

Improvements Committee is severely criticised from the point of view of river navigation, on which evidence was given that owing to the low headway of all but the central arch, this would be the " worst in the whole London area," and some alteration in the arch heights is suggested as necessary.

Vauxhall bridge is only 20 years old, and could carry a larger share of the traffic but for the perpetual block by Vauxhall Station, where relief could be given by bringing another railway arch into use for a roadway.

The various up-river bridges are dealt with in turn. Briefly, the verdict is that they are all too narrow, and the suspension bridges are further handicapped by restriction of weight in the vehicles allowed to cross them. It is recommended that they should all eventually be widened and reconstructed, the most urgent cases being Wandsworth, Putney and Hammersmith bridges. Putney in particular, as anyone knows who habitually uses it, is a constant source of congestion, and calls for a big scheme of approach widening, in addition to the bridge itself.

The suggestions for new western roads and bridges, put forward by the Ministry of Transport and by the " Western Exits Society," are fully discussed, and the latter is on the whole recommended, so far as the new bridges east and west of the Castelnau peninsula are concerned, the extension of the Cromwell Road westwards with a bridge over the railway is approved, but not regarded as urgent, in view of the widening of Lillie Road, which is to be taken in hand shortly.

The proposals for the river below Tower Bridge do not involve any problems of architectural interest, being concerned with the improvement of existing tunnels and ferries, and the provision of a new tunnel from Dartford to Purfleet.

Finally a scheme is outlined for assisting the finance of the complete series of improvements by means of a large annual grant from the Road Board, administered by a new " Central Authority " set up by Parliament, and formed out of the present Traffic Advisory Committee. If it is found possible to provide funds from the National finances in some less controversial way, the recommendations of the Report will stand a better chance of being launched on a successful career with general consent. For any idea of another new "Authority " will certainly be strenuously opposed by the already unwieldy crowd of co-existing, competing, and often conflicting Corporations, Councils, Associations, Boards and Societies, of which the names alone occupy seventeen lines of type at the beginning of the Report, and whose united existence makes the task of London government probably the most difficult civic problem in the world.

Correspondence

THE BUILDING INSCRIPTIONS OF THE ACROPOLIS OF ATHENS.

The Editor, JOURNAL R.I.B.A.—

DEAR SIR,—In referring to the Propylæa, Mr. A. H. Smith, in his recent lecture at the Institute on " The Building Inscriptions of the Acropolis of Athens," observes : " There were no sculptors to be paid."

It would be very interesting to know if, by this, he intends us to understand that no sculpture was employed upon this building, and if the reconstruction by Thiersch, which shows a sculptured Western pediment, must be regarded as apocryphal ?

Yours faithfully,
EDWARD R. BILL, [*A.*].

*** Mr. Arthur H. Smith sends the following note in connection with Mr. Bill's enquiry :—I am out of reach at present of means of references. I do not, however, remember any architectural evidence in the extant remains that can be set against the negative indications of the inscriptions.

A.H.S.

COMPARATIVE COST OF BUILDING WORK.

Stangate House,
235, Westminster Bridge Road,
S.E.1.
23 December 1926.

To the Editor, JOURNAL R.I.B.A.—

SIR,—With reference to the extract from the Minutes of the London County Council published in the last number of the JOURNAL, apparently with a view to affording architects in practice guidance as to the relative cost of the different types of construction therein referred to in a particular case, it may be well to point out that the cost of the normal brick construction may possibly require some modification.

It no doubt represents the normal practice of the Housing Committee of the Council, but not necessarily that of an architect in ordinary practice. For buildings of this type in some cases special concessions are secured by the Committee in relation to the thickness of external walls which materially affect the cost.

For the purpose of comparing costs it would be of interest to know whether in this particular case the brickwork of the external walls conforms in every respect to the regulations of the London Building Act 1894, Schedule I, or if portions of them are executed in brickwork of less thickness than required by this schedule.—I am, Sir, yours faithfully,

R. ELSEY SMITH [*F.*].

Reviews

BUILDING STONES. *Their Properties, Decay and Preservation. By A. R. Warnes, F.I.C., A.I.Struct.E.* [*London : Ernest Benn, Ltd.*]

STONE DECAY AND ITS PREVENTION. *By J. E. Marsh.* [*Oxford : Basil Blackwell.*]

The book on Building Stones by Mr. Warnes is a very useful and practical publication.

After general discussion of the geology of building stones, he gives a detailed description arranged alphabetically of a large number of our leading building stones, dealing with their physical and chemical properties, their microscopic structure and their probable durability in different situations. This chapter should be invaluable to the architects, as we have nothing quite so complete and practical available at present.

The chapters on the decay of building stones and on their preservation will be found of great interest, the many possible causes of decay being dealt with and fully discussed. The architect in reading these chapters may be bewildered to find how many causes there are and in how many ways a stone may decay ; and it will also be evident that our information on this subject is still incomplete, although Mr. Warnes has brought our information up to date and has added many interesting and ingenious experiments of his own.

The problem requires the study of physical, chemical and bacteriological problems, and the relative importance of these is a matter of some difficulty of adjustment.

It is also evident from his chapter on stone preserving that much still requires to be done before this problem is solved and that the record of the efforts of the chemist in the past has been on the whole a record of failure for want of a thorough grasp of the required conditions. At the same time something can be done. Dangerous treatments can be avoided, and if it is recognised that even the best preservative requires renewal from time to time something will be gained.

It is gratifying to learn that Mr. Warnes recommends the washing down of buildings with water during the summer, especially under cornices and places which cannot be reached by the free action of wind and rain. If this method of treatment could be adopted now from the start in the many new buildings going up in London a great deal could be done to preserve them from unsightly decay. It is satisfactory also to see that he points out that there are many cases in which limewashing is a dangerous expedient and should not be resorted to without a careful consideration both of the kind of stone and of local conditions.

Progress is being made every day in the investigation of the problem of stone decay, so that a book is no sooner published than, to a certain extent, it is out of date, but if architects will read what Mr. Warnes has written they will be in a position intelligently to follow further developments and the results obtained by various investigators, including the Committee of the Board of Scientific and Industrial Research.

Mr. Warnes's book should be in the hands of every architect.

Professor Marsh can be congratulated on producing a most interesting pamphlet in which he brings together many ingenious arguments in favour of his theory of the bacteriological decay of stone.

We may take it as demonstrated that at any rate in lime stones we have sufficient of the mineral material required for bacteriological life ; that in the ammonia of the air we have the required supply of nitrogenous material and that the organisms which are able to convert ammonia into nitric acid are quite possibly present in many of our stones, and therefore that bacteriological decay cannot be ruled out of consideration. But that it forms the most important elements of decay under modern conditions is another matter.

The result of experience is in favour of the view that the most rapid cause is the crystallisation of calcium sulphate and in some cases magnesium sulphate, and there is no difficulty in reproducing experimentally in a few months rapid examples of stone decay from the crystallisation of salts. The suggested remedy given by Professor Marsh, viz., the treatment of the stone surface with sodium peroxide, is of very doubtful value. Sodium peroxide like caustic soda will, under the conditions of atmosphere in our towns, be rapidly converted into sodium sulphate, which in crystallising breaks up the stone. The destruction done by cleaning with caustic soda has been brought to the notice of the writer, and it is extraordinary how rapidly sodium sulphate is formed and what disastrous results it has in certain cases produced.

A. P. Laurie.

THEATER UND LICHTSPIEHÄUSER. *Von Paul Zucker. Published by Ernst Wasmuth, Berlin.*

The problem of the modern theatre would appear to be a source of inspiration to the Continental architect who, in its solution, has produced many fine architectural schemes. Generously planned on open sites, they fail to give the impression, to which we are accustomed, that their designers have been pre-occupied with difficult sites, requirements of authorities, and the commercial dictum that any space not occupied by a seat is a waste space. In turning the pages of this book, one is frequently struck by the beauty of planning and the high quality of architectural design and also by the unpleasantness, to the English mind, of a certain type of Teutonic invention. The impression made is of a clean efficiency, and of requirements exactly and economically met. These buildings are, and look like, theatres, and several of them are good examples of successful modernism.

It will be noticed that advertisement seldom transcends architecture, and never covers it up. Where advertisements are required, they are carefully placed and framed and serve in the decorative scheme.

Paul Zucker's book deals with some twenty theatres built during the past fifteen years, and planned for the legitimate stage and also a few for the cinematograph. They mainly represent German work, but include the well known Théâtre des Champs Elysees by A. and G. Perret. Illustration is excellently made by plans, sections and photographs and there is a short note dealing with each building.

Charles Cowles-Voysey [*A.*].

Informal Lectures to Workers in the Building Trades

The second of the series of lectures to workers in the building trades, entitled " ***The Architect and the Craftsman,*** *" was given by Professor Hubert Worthington [A.] at the Royal Institute of British Architects, on Thursday, November 4.*

MR. MAURICE WEBB [*F.*] IN THE CHAIR.

THE CHAIRMAN: We hope that this series of talks—they are really more in the nature of talks than set lectures—will be of great help both to us and, possibly, to some of you. We have long felt that a closer relationship between architects and the men who actually carry out our dreams was desirable, and we hope these meetings will prove to be a benefit to both sides. There are no reporters present, except our own shorthand writer who does the work for the Institute's JOURNAL, so all of you may say anything without having any fear that it will go abroad too far. I would also like to say we do not want, at these meetings, to get into political discussions of any kind, such as on questions of wages and hours. Our talks are intended to be kept clear of the political side of our work. What we want is a free discussion on points connected with the art of good building.

Mr. WORTHINGTON:—Many members of the Building Trade, like many members of the general public, think that the architect is a fellow who puts superfluous ornament on a building, which could carry on just as well without him. To prove my contention let me tell you of an experience that I had with a country builder who was going through some full size details in our office. After trying to grasp their meaning he scratched his head and remarked :

" I know what Bill my slater 'll say when 'e sees these 'ere details—' them dawned architecks again, more —— fancy work ' " !

Yet the episode, I am glad to say, did not end here, for when I went on the job a week later I found everything duly carried out and Bill remarked :

" I rather like this 'ere detail, I'm going to use it myself in t' future."

So, you see, many of our first opinions are not really correct.

One of the special objects of these talks is to get us all to try and understand one another's point of view better.

William James in one of his illuminating papers " On a certain Blindness of Human Beings " writes as follows :—

" Take our dogs and ourselves, connected as we are by a tie more intimate than most ties in this world ; and yet, outside of that tie of friendly fondness, how insensible, each of us, to all that makes life significant for the other ! — we to the rapture of bones under hedges, or the smells of trees and lamp posts, they to the delights of literature and art. As you sit reading the most moving romance you ever fell upon, what sort of a judge is your fox terrier of your behaviour ? With all his good will towards you, the nature of your conduct is absolutely excluded from his comprehension. To sit there like a senseless statue when you might be taking him to walk and throwing sticks for him to catch ! What queer disease is this that comes over you every day, of holding things and staring at them for hours together, paralyzed of motion and vacant of all conscious life ? "

Now this passage sums up a good deal of the difficulties and misunderstandings that beset humanity.

The architect, if he is worthy of the name, is not a mere purveyor of " fancy work," he deals with the essentials of building. We must get down to rockbottom and realise that we should all be out for the same thing, to produce a good job—to build strongly, simply and beautifully with good materials. To meet the demands of the building owner, to solve the particular problem in the best possible way.

You will say— " What about the bad architects, there are many about ? " Well, yes, there are, but there are also many bad craftsmen about—so let us forget all about that, and try and see what the architects and craftsmen who take a pride in their work should aim at.

At our last meeting Mr. Sullivan put clearly before you the difficulties with which the architect has to contend, and the tremendous amount of thankless work and responsibility that is laid upon him. He is, in a sense, the scapegoat for everyone's shortcomings, in the eyes of the building owner (and his wife).

And in the last discussion we architects found out many of your difficulties, particularly about the workman being kept in the dark. It was mentioned that he often does not see the drawings of the building he is working on, and that he has no idea what the architect is aiming at in consequence. That is a dreadful thing, and one cannot, under those conditions, expect a man to take an interest in his work. I am sure that most architects would do their utmost to remedy this by sending another copy of a drawing to be posted up where the men can see it.

Above all things we want to keep free of politics. A workman said to me the other day " we've too many first class ' gas bags ' knockin' about in every department, and too many second class craftsmen. What we want is a few more first class craftsmen and a few more second class gas bags and then we shall get summat done." You will find very few politicians among architects. I think I'm right in saying there is not a single member of this large Institute in Parliament. Questions of Capital and Labour are not really the architect's concern. He doesn't profit out of the workmen's wages. He doesn't gain if the stone is not laid on its natural bed, or lime is substituted for cement, or inferior timber is inserted. He is there to see fair play and honest execution all round. He wants a smooth organisation and good workmanship and good results. He is paid a fee for professional services on a fixed even rate.

Unless there is friendly co-operation no great work can be carried through without endless friction and discomfort to everyone, and great building is a co-operative effort. Buildings are not the work of one man. You have

first the building owner who initiates the job, the architect who puts the ideas into shape and form, and a whole host of executants, from the master builder to the junior navvy. The architect is the leader, but he must necessarily depute the work. The heating engineer knows more about heating, the mason more about masonry, the bricklayer more about brickwork, but there is a keen desire on the part of good architects to get into touch with the workmen, and to understand the difficulties with which they have to contend.

We all have a great deal to learn from one another. Personally, I've learned far more about building construction from talking to the practical man and being on jobs, than I ever did in any classroom, and I hope I'm learning as much as ever, and shall continue to do so.

To-night you are going to see a number of slides on the screen showing work old and new, work good and bad. If the references are mainly to country practice, rather than London practice you must bear with me, for most of my experience is in the North, and moreover London is so big and complicated that it is hard to establish that personal touch between architect and executant, which is so important a factor in production and in craftsmanship. In the orbit in which our practice comes, I generally know the foreman's Christian names—he is seldom a stranger to me. The same carvers in wood and stone and the same blacksmiths have done our work for years, and surely it is right that it should be so. It used to be so in the good old days.

Whatever the craft is, we have in England a great tradition, and the question arises, is this going to be lost in these days of commercialism and mass production? There are not many workmen left, for example, who are skilled in the art of laying Cotswold stone slates. Thatchers are very few, and so are competent blacksmiths. In a few years many crafts may have gone beyond recall, because they can only live by being handed on, from father to son, or from master to apprentice. The torch must be kept alight, and that is no easy thing to do.

In showing you these pictures I want to try and explain to you some of the things which the architect aims at in getting his effects, and some of the achievements of the English tradition of workmanship. Take brickwork.

Firstly, here is a typical old English manor house in the tradition of Sir Christopher Wren, such as you can see all over the country, of the seventeenth and eighteenth century. It is a square house, masculine, simple and unaffected, obviously the home of a gentleman, built of good bricks, relying for its effect on essentials of good building, on the bond of the brick, on the variety and texture that comes from the proper laying of a hand-made brick of soft colour contrasting with a thick white mortar joint. The bricks are smaller than the ones we generally use to-day, they are 2 inch bricks with a ½ inch joint, set to a gauge of four courses to 10 inches as against 4 to 13. Many of us are trying to get back to this old gauge, for it gives far more vitality to a building, and if you study the history of brickwork you will generally find that the smaller the brick, the bigger the effect, as Roman brickwork will prove.

For the rest, this house has a good hipped roof, at the right pitch for tiles, say 51° (not 45°). The pitch of the roof is a question of the right use of a particular roofing material, not a question of what looks "pretty." A white wooden cornice protects the wall, collects the rainwater, and ties in the design. The sash windows are carefully spaced, solid and void being justly weighed. The sash frame shows, the sash bars are 2 inches thick, the panes are well proportioned, their height being the diagonal of the square of their width, as Wren laid down, and the white paint of the woodwork is in contrast to the red brick wall and the dark of the glass. Paint the woodwork green and the house at once looks like a mortuary. Emphasis on the doorway and the central window, a fine flight of steps, a fine gate of wrought iron, a setting in a garden that is in harmony with the house, and you have all the elements of the external design. Within it is as satisfying as without—a comfortable staircase, white panelled rooms, capacious fireplaces comfortably placed, and a homely dignity in every detail.

Secondly, look at this typical villa of the late nineteenth century. We all know the type—it is almost universal. Though a "villa" it has gate piers like a manor house. The elaborate window of the pretentious "drawing room" has its upper part filled with what one can only call "sanitary glass," which robs the room within of its best pure sunlight. The porch is a vulgar humbug, the windows above, on the main angle come within 9 inches of the corner, and the Lord alone knows how it stands up at all. The ill-proportioned shape, and the great sheets of plate glass give a sense of forbidding gloom. The vent and soil pipes flaunt themselves in an almost indecent prominence. The "half timber" is a ½-inch thick attachment, the chimneys are top heavy, the roofs are of a thin purple slate, the crinkled ridge is of a bright and shining red, and at the gable end is a "worm rampant" as a finial.

Now, by way of contrast, look at this little modern house recently finished. It is designed by an architect and built by local builders. The bricks were specially made at a local brickyard, and are small 2-inch ones. A quiet and homely serenity is obtained by a logical roof, well proportioned windows, a careful relation of solid to void, a terrace to form a substantial base, low wings to set off the central mass, and the whole set comfortably in a background of trees. It is built of honest and harmonious materials and is meant to last.

It is difficult to design a simple thing, it is easy to throw up the first undigested idea that comes into the untrained and unthinking brain.

Let us now turn from brickwork to the great craft of masonry. These Cotswold cottages are modern ones, designed in the manner of that very particular locality. The walls are of the warm rubble, rich in colour and texture, that rests the eye and fits into the gentle landscape, and you have the harmony of the stone slate roof, with its graded courses and its swept valleys, and here is the polished beauty of freestone quoins and mullions.

The new War Memorial Cloister at Winchester College is naturally of a different character, but it has similar qualities. The walls are of flint, the concentric dome at the angle is of ashlar, like these coupled columns with their clear cut classic grace. The roof generally is of English oak richly carved with regimental coats of arms that gleam with gold and colour. The names are crisply

cut in Hoptonwood stone. Heraldry and fine applied sculpture add to the simple beauty of the architecture. It is magnificent alike in its design and in its craftsmanship, and will hold its own with any cloister of the past.

Coming to joinery, we can, I think, claim that the British joiner is second to none. This slide shows a typical English staircase. In design and workmanship it is beyond all praise. It is all so easy, so sure of itself. How well related are the lengths of the different flights, how rich the turned balusters, how full of animation and variety the vigorous carving of the step ends, how comfortably and securely the hand slips up the supporting handrail, with its finely executed ramps and curves and mouldings.

The Chapel of the Thistle at St. Giles Cathedral, Edinburgh, belongs to our day. These choir stalls are as good as any in the land; carving, stained glass, and every accessory are excellent.

Here are some iron gates, which were made a year or two ago by a little blacksmith who works in the back part of a northern industrial city. He is in every sense of the word a true artist. His enthusiasm for his craft knows no bounds. Not only is it a good gate that works well and easily on its hinges, and has a good hand-made lock, but the scroll work has a sweetness of line and delicacy of taper that will bear comparison with our best smiths' work of the eighteenth century.

The plasterer must not be forgotten, because plastering is a skilled craft, and it can be very badly done. Not many plasterers distinguish between a 1/16th of an inch sinking and a $\frac{1}{8}$ inch sinking, but it makes a great difference. As a wise old rustic once remarked, "There's not much difference between one man and another, but when you go to the bottom of it, what little difference there is is very important."

Here is an imposing building from my "Chamber of Horrors." Could you guess its purpose? This tracery, these cusps and crockets, this effect of a kind of elongated mediæval monastery hardly suggests that it is a warehouse for sanitary conveniences, but that is what it is in fact. Fitness is an elementary architectural quality.

In contrast to it this fine munition warehouse of ferro-concrete is true and expressive in its efficiency.

Again, Adelaide House, by London Bridge, is a significant building. It shows a very frank attempt to solve a steel framed building. It is expressive, and it belongs to this epoch.

To finish up I will put on three slides to remind you of the different kinds of jobs architects have to do, how they have to keep their minds alert and nimble and ready to solve whatever is asked of them.

First, there is the Cathedral of Liverpool, that will always rank as one of the great works of man. Well, not content with this "Life Work," Sir Giles Scott went in for the competition for the new telephone boxes and won it. For a man who is building a great cathedral to do this sort of thing is surely splendid. We are all beginning to enjoy these cheerful little structures that are already adding so greatly to the brightness of London streets, particularly at night.

The third example from the hands of the same designer is the new block of buildings for Clare College, Cambridge. Built of small grey bricks and Portland stone, it is as different from the Cathedral as it can be, but it is likewise a great building that will stand the test of time. It is good to know that we live in a time that can produce such things.

In this quick survey I have shown you not only examples of the past, but work done in our own time, and I have tried to point out that the architect who is an architect and not a speculative builder or seaside estate agent, knows that he is not a law unto himself, but can only bring his work to fruition if he has the right kind of craftsmen to carry out his ideas. Members of this Institute are wholeheartedly anxious to encourage good craftsmanship and an eager attitude towards work, which, after all, is perhaps one of the greatest sources of true happiness not only to the worker, but to mankind. We want, above everything else, to keep up the fine English tradition of good craftsmanship.

The CHAIRMAN: Our last discussion was mainly concerned with the question whether men working on buildings would take more interest in them if they were shown models and drawings of what was to be done. We discussed stone work, but wood work and brick work, joinery, painting, and iron work were not discussed, and I suggest that to-night the joiners might "put us wise" to some of the nefarious tricks which go on in the trade. Some day, when the lectures have gone further, I hope we shall be able to formulate proposals which will be of value to the building trade.

A SPEAKER: Will the lecturer tell us where architecture ends and artifice begins? He has touched on many points about building and expert craftsmanship, but one of the chief things which disconcerts myself and others is, that we see architectural humbug. When we look at the tracery in the Henry VII Chapel, we realise it is not plaster: there is no girder at the back holding it up. It is there by the beauty of its structure. When we go into a banking hall we may see pretentious plaster which holds up nothing; it is merely lath and plaster. I ask the lecturer to say where architecture ends and humbug begins. Another point: how much latitude is a craftsman to be allowed? Some architects do not allow you to put down a line unless they tell you to; you must not depart from the strict letter of the law, you must not use your own initiative, otherwise you will be in the wrong. But surely a man is not an artist if he is not allowed any initiative.

Mr. WORTHINGTON: If you were to take a census of architects who are prepared to allow some latitude, and compared the figures with those of thirty years ago, you would find there is a fairly big increase in the number who welcome variety in that way. I know that some insist on the actual letter of the law; but a man cannot enjoy his work then—he might as well be employed on making a Ford motor-car. We want to get away from the Ford motor-car idea. I designed a little War Memorial in an old church, and three men worked on it; one did the wall, another carved it, and another did the small bronze figure. There was a pelican and an angel, and I wanted to get as much individual work in this as I could. When it was time for the ceremony, I asked the clergyman to mention every craftsman by name. The names appeared in the local paper which was handed round with great pride.

ANOTHER SPEAKER: Speaking from the architect's point of view, I have again and again tried to get joiner craftsmen to put a little of his own enjoyment into the work, but I have found they are absolutely governed by tradition, or timidity, or it may be, fear of the architect. Our difficulty is not in allowing the man to have rope, but in getting him to use the rope when we give it to him.

A SPEAKER: As a carver I have had a great deal of country experience and, in later years, London experience. The difficulty we find with carvers, in London—I speak more of stone carving, because that is the portion of the craft I have been engaged in of late years—is that the architect will insist on the models being copied which are made before the stone is carved, and we do not have the opportunity of using what I may call our private ability. We are bound by the hard-and-fast rule made by the modeller, and the majority of architects insist on models being made before the carving is touched.

The CHAIRMAN: Do you suggest we should dispense with models? That you should carve direct into stone, or would you make the models?

The SPEAKER: No, we have men who are more skilled in that particular branch of the trade, and they could probably make better models. What we object to is being bound down to copy every detail and line of the model. The workman does not get into touch with the architect, but the foreman and the employer do. The workman has simply to copy the model. That is making men mere machines and craftsmanship is suffering from it.

Mr. WORTHINGTON: That is one of the points I particularly wanted dealt with. I have been talking of practice in the country or in a fairly large town. I know the difficulty in London, it is so big, and the question is how can some de-centralisation be brought about?

A SPEAKER: Do not many architects to-day desire to have models so as to be able to see what effect they are going to get, particularly because they do not know what they want until they do see models?

A SPEAKER: I think that is true, because if it is ornament in the round you cannot decide from a flat drawing exactly what it is you want. The ideal thing is for you and the man with the clay to go at it hand-in-hand, and then it gradually grows out of your two minds. You know what you want when you see it. You cannot draw a projection on the flat, if it is anything in the round, you must see it in the round.

The CHAIRMAN: Your carving may be 80 feet up, and anybody who has experience of carving 80 feet up knows it is difficult to judge the scale of light and shade, and if you can have a model put up at the proper height and in the proper light, it may mean that the model is scrapped and you start again. It is legitimate for us to have the help of a model.

A SPEAKER: I would strengthen the remarks of the Chairman with regard to a model. I have had experience lately of having models for a job of mine. It was 80 feet up. In the studio we could not raise it more than 30 feet, but that was not high enough, and we could not tell the effect until we had it at the right height. Unless you do that you cannot visualise exactly what it will look like. You must have a model, and your alterations are made, when the model is on the building, because that is the only time when you can judge it.

THE FORMER SPEAKER: I was particularly alluding to what Mr. Worthington said with regard to bad architects. There are many of them who do not know what they want until a model is made, and they rely on certain model-makers to make those models for them, and they have no ideas to offer craftsmen.

A SPEAKER: One of the things we are suffering from is this. When I was a young man everything was being done in terra cotta pressed in moulds, and so we have come to believe in strict uniformity We have to get away from that idea.

A SPEAKER: That is very interesting, especially hearing it from the craftsman's point of view. I represent a trade which has not been mentioned this evening, but one which is equally important to some. I am a plumber. The point which struck me, and has dwelt with me a long time, is, how can we expect to get craftsmen on the materials which are being introduced on buildings to-day? We go back centuries and we find, lead on the roofs and old lead pipes; they have become a feature of the building. To-day we see beautiful buildings erected with that cold substance iron surrounding them. That has much to do with the sort of craftsmen who are being made to-day. Another point is, you get a good workman and an indifferent workman, and probably the indifferent workman turns out far more work than the good workman. The man who takes a pride in his work may take longer to finish it and may not be complimented by anyone. The architect may not take notice of that particular craft, and he may not be directly interested in whether the workman is taking an interest in his job. The workman may suggest to the foreman that something would look better done another way, and when the foreman suggests it to the architect he is pleased, but the workman does not get the praise, so he says "What is the good of my taking an interest in my work?" We feel in my trade that the use of iron does not produce the craftsmen you are after.

Mr. WORTHINGTON: I am very sorry I did not mention plumbers; it is partly due to the fact that I have no slides showing the plumber's craft to-night. Lead is one of the particular English crafts which are excellent, and it is one of the tragedies, almost as great a tragedy as that of the thatch. How the plumber is to be kept going, I do not know. It is not only a question of material but modern conditions. The lead lights are now made by, perhaps, half-a-dozen firms, it has become a specialised trade, whereas quite recently lead lights were made by village plumbers. Lead heads are now modelled in a firm by an expert modeller. This is one of the things which is sapping the interest of the workmen. It is the same sort of thing with plaster work, it is cheaper and easier to send it out and have it fixed with screws, whereas in the old days it was done on the spot. With regard to lead, it is partly a matter of price. Keen architects are particularly upset about the passing of lead, but they are up against it in the matter of price. The architect gets out a scheme for building; he wants

to put the best possible into it and to give the men a chance, and the thing comes out 25 per cent. more than it should do. Then one of the first things to go out is lead.

A SPEAKER: There has always been a strong opposition to the cheap methods which are being introduced. I know smiths who can do detail work to-day, but the work is not being asked for. The same applies to woodwork. I was talking to a carpenter in connection with the restoration of Hampton Court roof where there is beautiful tracery. I said "Have you been accustomed to doing this sort of work before?" He said "Never." I said "It is remarkably good," and he said "I have set my mind to it." In the case of the majority of craftsmen if they were given the opportunity to show their best they would do it. Where there is nothing enticing about the work, the workman wants to leave his job directly the whistle goes, for he is a machine.

A SPEAKER: I also am interested in plumbing, and my experience has not always been that of the lecturer. In many instances, even where there is no stint of wealth, craftsmanship is not encouraged to any extent in this industry. Twelve months ago I had occasion to send some of my men into the wilds of Yorkshire to put up a sanitary installation, in a very nice building. When I got there there was a lot of very good work put into the lead soil pipes, but they were inside the building, in chases. It was a revelation to the local craftsmen, because they had never seen lead pipes bent in that particular form and in the way my men were accustomed to do it. The method adopted by the local plumber was to use, as far as he could, lead bends and lead pipes; they were made to fit as nearly as they could the particular place they were intended for. My foreman wrote and told me that after he had completed a length of lead soil pipe, with five or six bends in it, the men were so interested in it that he had 40 or 50 visiting his work and it was criticised and commented on very freely. I had ocasion, three or four months afterwards, to visit that job, and I was anxious to see the work my men had been doing. I said "You might show me this length of pipe that there seemed to be so much feeling about." He said "I am very sorry I can't show you the work I have done, because it has got a 4½ in. brick wall built up in front of it."

The CHAIRMAN.—Surely the fact that the architect was willing to cover up these finely jointed pipes in drawn lead was the greatest compliment he could have paid to the plumber. He had such confidence in the work that he felt it was safe for centuries. He would not have dared to do that if the pipes had been in thin cast iron.

Another SPEAKER.—If I may venture to say so, we never criticise the design and workmanship of the Almighty. He filled us with pipes and tubes but not one of them is externally visible.

Mr. WORTHINGTON then briefly summed up the discussion. He said "the architect has a real desire for a spirit of friendly co-operation between all members of the building trade. There is no co-operation without confidence, and no confidence without knowledge, and therefore such an evening as this is a good thing, for we get to understand something of one another's point of view. We are all members of one body and we must fight against the modern tendency of careless and shoddy work, and careless and shoddy designing."

Allied Societies

HAMPSHIRE AND ISLE OF WIGHT ARCHITECTURAL ASSOCIATION.

SPEECH BY MAJOR HARRY BARNES, V.P.R.I.B.A.

The Annual Exhibition of R.I.B.A. Prize Drawings and Exhibits by members of the Association was opened by Major Harry Barnes on the 9th December. A large gathering of guests and members were present at the formal opening.

Sir William Portal, Bart., the President of the Association, said that since its inception the Hampshire and Isle of Wight Association had gradually increased in membership and influence. They owed much to Colonel Gutteridge, the former secretary, and to Mr. Roberts, their present secretary, who was so keenly interested in the work of the Association. Sir Wm. Portal then called upon Major Barnes, V.P.R.I.B.A., to open the Exhibition.

Major Barnes, in the course of his speech, said that it was nice to come back to one's native county, and it was a great pleasure to be present at a meeting of an Allied Society; and last, but not least, he had the unexpected pleasure in meeting his old friend Professor Vickers, with whom he was closely connected when he was a Professor at Newcastle-on-Tyne. He went on to say that the audience was composed of colleagues of his own profession, as well as of the general public. He would first say a few words of his colleagues. The Society in Hampshire was one of a great network which covered practically the whole country and which was really the base of their Institute. The R.I.B.A. was founded in 1834, and was at first confined to London, but to-day it was the most important body of architects in the world. They were a great profession and a great organisation. They had a considerable past and he was sure they had a greater future, but all depended on the prosperity of the Allied Societies. A change had just been made which gave permanent representation on the Council to every provincial Society, and he hoped that representation would be built up in that way so that it might become a truly national organisation. With that end it should be their aim to get every architect into the Allied Societies whether he was a member of the Institute or not. On the 13th of this month a Bill was to be submitted to the General body in London, the object of which was to make the term "architect" a registered title.* That would benefit the profession, but the greater benefit would go to the public. That had been proved in other professions, such as doctors, lawyers, dentists, and nurses. All these registrations were designed to assure the public that when they called in a professional man or woman it was someone on whom they could rely. But such a Bill would not go through Parliament easily, it was bound to be opposed, and that opposition could only be met by the united efforts of the allied societies to increase their membership. He

* See Minutes, p. 200.

was told they had about 130 in their Society. That was very creditable, but Mr. Roberts told him he thought they could increase the number to 200, and he would impress on them the necessity of doing this. Alluding to the educational scheme on which Mr. Maurice Webb spoke last year, he said that scheme was not confined to the Institute itself or to that of the Architectural Association; it was carried on by Mr. Maurice Webb's Board, in association with practically every University in the country. Also on the Board were representatives of the Headmasters' Association.

Any man might be proud of belonging to the Institute. They were out to build up a really great profession in this country, and they had every right to do it, for when they got past agriculture, architecture was the first profession. The doctors and the lawyers came in long after. He said that in order to encourage their own Society; he wanted them to remember that they were a part of and interested in this great Institute. Speaking more generally, he said that a gathering such as that gave the public a chance of seeing the part which architecture played in the life of the people. Architecture met a human need, and there was a growing feeling that if they were to get the best out of life as regarded their surroundings they must have the best in architecture. People were beginning to see the necessity of placing restrictions on wretched buildings in beauty spots; they were waking up to the fact that this must be stopped. Their job as architects was to bring that home to the general public, and in that women could play an important part. Any woman might be an architect to-day if she was prepared to undergo the drudgery and endure the penury the men architects had suffered. That morning at the Institute he was taking part in an examination at the Institute, and the best paper was written by a woman. After all, when they thought of what building was, it was only the second set of clothing they wore—it was only the outer dress or garment, and if they could get a tithe of the interest taken in buildings that was taken in dress, what an immense improvement there would be. Why should they be so particular about what they wore and be so regardless as to the houses they lived in? When they were dealing with dress they considered the back quite as important as the front, and that was the view they wished to obtain with regard to buildings. In buildings they were serving great human needs. If one thought of the simple cottage of the worker or the palace of kings, the modest little office of a small business man or the stately offices of a great organisation, it was all a question of meeting human needs. It was therefore of the highest importance that all buildings put up should not only be useful,, but also should add adornment to their towns and countryside. Among the functions which a Society like that could perform, one of the most important was that of educating the public taste. Architects could push on with the knowledge that in their work they were not only serving their own interests, but also promoting the interests of the public. In conclusion he, on behalf of the Institute, wished the Hampshire and Isle of Wight Association continued and prosperous existence.

SOUTH WALES INSTITUTE OF ARCHITECTS (WESTERN BRANCH).).

NOTES ON AN ADDRESS ON TOWN PLANNING AS APPLIED TO ESTATE DEVELOPMENT BY T. ALWYN LLOYD, F.R.I.B.A., M.T.P.I., 21 DECEMBER 1926.

I do not intend to deal with Town-planning in its statutory and administrative aspects. These are very important, but generally speaking, they do not mainly concern the practising architect, but rather the Council Surveyor and the Town-Planning specialist.

A word or two, however, about the Town-Planning Acts may be of service. The first Act was passed in 1909, and revised in 1919. The two together with certain modifications were consolidated in the 1925 Town-Planning Act, which, therefore, became the principal act, under which all Schemes will be subsequently carried out.

The main objects of Town-Planning may be summarised as :—

(1) The laying out of building land to the best advantage, both from the private owner's and the communal point of view.

(2) The preservation of amenities and natural features.

(3) The provision of routes for traffic, whether these be for "through" traffic communications, or for local and residential traffic.

(4) Zoning, *i.e.*, the allocation of prescribed areas to various uses, according to their suitability for such purposes as industries, commerce, residences and civic use.

(5) The provision of open spaces and recreation grounds.

(6) Generally, the prevention of overcrowding and wrong methods of development, by limiting the density of buildings on the ground.

It should be noted that the Act at present only applies to land in course of development or likely to be required for development. Central and built-up areas do not at present come under the Act, though it is obviously of great importance that these should be controlled, and the next step in legislation will doubtless be a Bill to deal with built-up areas, which the Minister of Health has promised to bring in as soon as conditions permit.

As, even among architects, there is frequent misapprehension about this, it should be clearly stated that Town-Planning does not entail the purchase of land by the Local Authority before it can be planned. Town-Planning means control of development, if and when it takes place, by means of wise planning and regulation.

As a member of the profession, naturally I attach the greatest importance to architects being interested and concerned in Town-Planning. During recent years, largely through the attention which the R.I.B.A. has given to the matter, Town-Planning has been taken up much more widely by architects; it is a subject in which the Institute awards a special diploma, and it can now be taken as one of the alternatives in the examination subjects. We shall make a great mistake if we allow Town-Planning work to get too much into the hands of surveyors and engineers. They are, of course, vitally concerned in relation to the preparation and carrying out of schemes under Local Authorities. But both in regard to civic design, which mainly occurs in relation to central areas—and to estate planning and housing development, the architect has a very real interest in Town-Planning, and he has an important public duty to perform. Design should enter vitally into every Town-Planning scheme; the absence of it is the reason why so many schemes are dull and unimagina-

tive, even when they are technically good from the point of view of roads, zoning and so on.

The title of my paper precludes me from dealing with civic design or with Town-Planning in "the grand manner." My object is to deal with some of the humbler, but quite as important, matters which affect the architect in relation to estate development.

Site.—It is only a platitude to state that before any plan is prepared the architect should visit and carefully inspect the site with which he is dealing. I mention this, however, because mistakes are still frequently made owing to an insufficient knowledge of the ground. A survey should be prepared and contour levels taken (with or without the co-operation of a surveyor). The survey should pick up the position of all trees, hedges and natural features; contouring is particularly necessary, and not merely the taking of spot levels, where the ground is undulating or hilly.

Plan.—It is impossible to dogmatize as to whether the plan should be formal or informal, as this will be mainly decided by the conditions of the site. On flat land there is no object in having winding roads or irregular groupings, the natural method of laying-out the land being by means of formal planning, but even so, we can become too rigid in our adherence to formality, and a touch of informality in certain places, for instance, in following the lines of old hedges, trees or parish roads, is often desirable. On undulating or hilly land, entire formality is obviously unwise and expensive, but, in this case, the lay-out should be kept simple and natural. The very inequalities in the site will give interest to the plan without going out of our way to get it. In hillside development, there should be an element of formality in such features as a civic centre or in a dignified arrangement of shops and communal buildings.

Building Lines.—These can be varied a good deal to obtain variety and interest in the lay-out, but it is unwise to set buildings backwards and forwards merely for the sake of effect; the result of that is fussy and unsatisfactory.

Generally speaking, there should not be less than 70 feet between the fronts of houses, and this should be increased in the case of very wide roads to as much as 100 feet. The set-backs in the building line are best obtained at points which mark changes in the direction or width of roads. "Road Bays," as will be seen on the screen later, give the best opportunity for setbacks in buildings.

There is nothing more depressing than a road which goes on and on indefinitely without any apparent termination. Although a view of the open sky is pleasing when we are following a country road and admiring the beauties of nature, this does not apply when we are in urban surroundings. There, the eye desires a sense of enclosure and completeness in the picture. It is, therefore, necessary to close the vista by means of buildings or natural features, on which the axis terminates. Several examples of this will be shown.

Roads.—One of the prime objects of Town-Planning was to do away with the old notion, prevalent in the days of rigid Bye-Laws, that every road should be of uniform width and construction, irrespective of the use to which it was to be put. The modern method, is to grade the roads into various classes, according to their uses, and these are roughly as follows:—

(*a*) Main thoroughfares, taking "through" traffic. These should have a width from 50 feet to 100 feet, according to circumstances.

(*b*) Secondary roads, connecting the main routes and opening up estates. Their width will be from 36 feet to 50 feet, with a minimum 18 feet carriageway, and two footpaths at least 4 feet 6 inches each.

(*c*) Residential Roads. The width will be 20 feet to 30 feet, with carriageways 13 feet to 15 feet, and two footpaths of at least 3 feet 6 inches each.

(*d*) *Cul-de-Sac* Roads and Access Drives. These should have carriageways of 8 feet to 10 feet, with or without footpaths or margins.

It should be noted that under the Town-Planning Schemes of Local Authorities, modifications in the old bye-laws are permitted. It is important, therefore, when developing an estate to ascertain if there is a Town-Planning Scheme in operation, as in that case, important concessions are procurable by owners in return for a greater width between houses and a lesser density of building.

On the vexed question of grass margins, much could be said. Examples of various types will be shown on the screen; generally speaking, it may be said that narrow grass margins are useless, because they soon get trampled down and look untidy and forbidding. A minimum width of 4 feet 6 inches to 5 feet should be aimed at and margins, if used at all, are much better made 10 feet wide. The best one illustrated is 17 feet wide on each side of a road 70 feet between the fences.

Communal Centres.—Unless the area to be dealt with is very small, where a few houses are being dealt with, an estate planning scheme should provide for some communal buildings and for shops. By these buildings is meant a school, church, hall, institute, or recreation pavilion. These should be planned in some central place, and an effort made to design a dignified group of buildings, however small they may be.

It is very desirable that shops should be planned at some definite centre, and not spread about the site or, worst of all, as often happens in most suburbs, merely conversions from houses to shops. In some cases, the best position will be at the entrance to an estate from a main road; in others, the centre of the estate. The latter applies mainly to estates on which there are sufficient houses to make the shops independent of the custom of property adjoining the estate.

Open Spaces.—Apart from the larger reservations for sport, small open spaces should be provided in each scheme in the way of greens, crescents and closes, on to which some of the houses face. Generally speaking, one-tenth of the total area of the estate should be set aside for open spaces of various kinds.

Every scheme should provide some amount of open space for recreation or allotments. In connection with the latter, it is important to see that access from roads is provided, wide enough to take wheelbarrows. In the larger schemes there should be room for a proper recreation ground, or, at any rate, for tennis courts and a bowling green. It is not economical that open spaces, apart from special cases, should face main roads, as there are many less expensive sites on the back land, although the residents of a particular estate may not be sufficiently large to support a separate recreation club, etc. It is useful to remember that town's folk are always glad of an opportunity of renting land in the suburbs, or right outside for recreation purposes; if provision, within reason, be made for such grounds in lay-out plans, building owners need never be at a loss in dealing with them.

Grouping, etc.—It is not essential in laying out houses on a site to have a large number of types; considerable variety and interest can be created with comparatively few types, by grouping and by the proper use of them on the lay-out. Indeed, too much variety tends to pall on one and to detract from the general composition.

The design and grouping of houses, particularly of small houses, should be simple and devoid of "features." In street pictures, the best effects are obtained where the ridges run parallel with the roads. Hipped ends are better than gables; "spiky" gables, barge boards, dormers, tile hanging, etc., should be avoided in urban planning, and half timber effects should never be attempted.

THE REGISTRATION BILL.

The attention of Members of the Royal Institute in Great Britain and Northern Ireland is particularly drawn to the Memorandum to Members of Parliament on the Architects Registration Bill (signed by the President R.I.B.A. and the Presidents of all the Allied Societies) enclosed with this issue of the JOURNAL. Members are invited to approach at once their local Members of Parliament or any others with whom they may be acquainted, soliciting support to the Bill and to communicate with the Secretary R.I.B.A. any replies received. Further copies of the Memorandum and of the Registration Bill can be obtained on application to the Secretary R.I.B.A.

MOTOR INSURANCE.

The attention of Members has already been directed in the JOURNAL to the special terms in motor insurance which are now being offered to architects by the Architects' Benevolent Society's Insurance Department. A large number of enquiries has been received and it is gratifying to have to report that every enquiry, whether with regard to motor cars or motor bicycles, has resulted in a completed insurance. The Architects' Benevolent Society offers low premiums and a quick and reliable claims service.

Please address enquiries to:—The Secretary, A.B.S., 9 Conduit Street, London, W.

OBITUARY.

SAMUEL GRUNDY, SENIOR.

We regret to have to announce the death recently of Mr. Samuel Grundy, Senior, the well-known Ulverston architect and the father of Mr. Samuel Grundy [*F.*], the third of his generation to carry on the practice of architecture in the same district. The late Mr. Grundy's list of works is extensive, including all types of buildings, such as schools, farms, domestic buildings, police stations, etc. He also occupied the position of County Architect. The practice is being carried on by his son, Mr. Samuel Grundy.

NATIONAL HEALTH AND PENSIONS INSURANCE.

THE ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY.

There are still many architects and surveyors throughout the country paying contributions, either as employers or employees, under the National Health Insurance Act, who are unaware of the Architects' and Surveyors' Approved Society.

This Society was formed in 1912 under professional auspices to enable architects and surveyors, between the ages of 16 and 70, in receipt of salaries not exceeding £250 per annum and compulsorily insurable under the Act, to retain their identity as such.

At the outbreak of war in 1914 the membership figure stood at 2,000, but, after the general demobilisation of the armies in 1919, it was found that the membership of the Society had fallen to about 400.

Nevertheless the Committee of Management found itself holding in trust for members a large capital sum. Since then this sum has greatly increased and, although the membership since 1920 has been doubled, the Committee is able to grant the maximum additional benefits in accordance with the regulations of the Ministry of Health. It should be added that these additional benefits include dental, optical, hospital, nursing home or convalescent treatment, provision of trained nurses during serious illness, also the provision of dentures, glasses and surgical appliances.

From the foregoing statement it will be seen that the interests of insured members in the professions can best be served by their membership of this Approved Society, supported officially by the Royal Institute of British Architects, the Surveyors' Institution, the Architectural Association, and the Association of Architects, Surveyors and Technical Assistants.

Sympathetic and generous treatment to all is thus assured, and this appeal for the co-operation and interest of all in the professions of architecture and surveying is made with a sure knowledge of the value of the Society to the younger members of the profession.

National Health Insurance is compulsory to all those whose annual salary does not exceed £250, so why should architects and surveyors not belong to their own Society?

All enquiries will be fully dealt with by the Secretary, 62 Buckingham Gate, London, S.W.1.

H. D. SEARLES-WOOD,
Hon. Treasurer.
F. R. YERBURY.

NOTES FROM THE MINUTES OF THE COUNCIL

13 *December* 1926.

ARCHITECTURAL EDUCATION.

On the recommendation of the Board of Architectural Education the Council decided that no Student should be admitted to candidature for the Associateship without having had at least one year's office or equivalent practical experience.

EXAMINATIONS.

The following results were reported to the Council:—

	Examined.	Passed.	Relegated.
Final and Special, July 1926.	77 (6 Part 1 only) (3 Part 2 only)	51 (3 Part 1 only) (2 Part 2 only)	26
Professional Practice, July, 1926	37	33	4
Special Examination in Design for Society of Architects' Candidates, etc. July 1926	9	8	1
Intermediate, June 1926 ..	94	56	38
Town Planning, July 1926	2	—	2
Statutory Examination. October 1926—			
(District Surveyor) ..	8	4	4
(Building Surveyor) ..	2	—	2

RECOGNISED SCHOOLS.

The R.I.B.A. Silver Medal for Schools of Architecture recognised for exemption from the Final Examination was awarded to J. Morrison, School of Architecture, Robert Gordon's Colleges, Aberdeen.

The R.I.B.A. Bronze Medal (and £5 in Books) for

Schools of Architecture recognised for exemption from the R.I.B.A. Intermediate Examination was awarded to Mr. E. B. O'Rorke, Architectural Association School of Architecture.

The Council approved the reports of the R.I.B.A. Visiting Board on the following schools :—

The School of Architecture, Glasgow.
The Cambridge University School of Architecture,
The School of Architecture, Edinburgh,
The School of Architecture, Aberdeen,
The School of Architecture, Leeds.

R.I.B.A. Maintenance Scholarships.

The Board of Architectural Education reported the award of R.I.B.A. Maintenance Scholarships as follows :—

Davies, E. L. W. (Colchester) : £100 per annum for three years.
Day, B. I. (Bideford) : £100 per annum for three years.
White, E. J. (Hull) : £100 per annum for three years.
Jackson, H. (Birmingham) : £50 for the first year, £60 for the second year, £75 for the third year.
Brown, A. K. (Sunderland) : £50 for one year.
Wylson, J. O. (Kent) : £100 per annum for three years (Artists' General Benevolent Institution).

R.I.B.A. Prizes and Studentships.

Tite Prize.—The report of Mr. D. Beaty-Pownall, Tite Prizeman 1925, was approved.

Owen Jones Studentship.—The report of Mr. E. Dinkel, Owen Jones Student 1926, was approved.

R.I.B.A. (Anderson and Webb) Scholarship at the Cambridge University School of Architecture.—The award of the R.I.B.A. (Anderson and Webb) Scholarship to Mr. J. T. Alliston was approved.

R.I.B.A. (Archibald Dawnay) Scholarships.—The following awards were approved :—

(i) *Second Year of Scholarships.*—(*a*) An R.I.B.A. (Archibald Dawnay) Scholarship of £75 for the year, 1926-1927 to R. P. Cummings (School of Architecture, Architectural Association).

(*b*) An R.I.B.A. (Archibald Dawnay) Scholarship of £50 for the year, 1926-1927, to W. R. Brinton (School of Architecture, Architectural Association).

(ii) *First Year of Scholarships.*—(*a*) An R.I.B.A. (Archibald Dawnay) Scholarship of £75 for the year 1926-1927 to C. W. Preston (School of Architecture, Architectural Association).

(*b*) An R.I.B.A. (Archibald Dawnay) Scholarship of £50 for the year 1926-1927 to E. B. O'Rorke (School of Architecture, Architectural Association).

Studentship.

The following were elected as Students of the R.I.B.A. :—

Bramhill, Harold, 215 Wavertree Road, Liverpool (University of Liverpool).
Cowley, Arthur David Richards, Lyndhurst, Hartford, Cheshire (University of Liverpool).
Davidson, Alexander John, 131, Hartington Road, Sefton Park, Liverpool (University of Liverpool).
Dilworth, Robert, 33 Lincroft Street Moss Side, Manchester (Special Exemption).
Grice, Richard Gerald, Cross House, Bootle, Cumberland (University of London).
Hargroves, Amy Muriel, 62 St. George's Road, Golder's Green, N.W.11 (University of London).
Hough, George Cecil, 4 Curzon Road, Hoylake, Cheshire, (University of Liverpool).
Hughes, John Leslie, 15 Portman Road, Wavertree, Liverpool (University of Liverpool).
Peermahomed, Abdulla Mahomed, c/o Architectural Association, 34 Bedford Square, W.C.1 (Architectural Association).
Powell, Harold Hamilton, 51 Vaughan Road, New Brighton, Cheshire (University of Liverpool).
Sleigh, Alison, 16 Gordon Square, W.C.1 (Architectural Association).

University of London Architectural Education Committee.

Mr. Arthur Keen and Mr. Maurice E. Webb were re-nominated as representatives of the R.I.B.A. on the University of London Architectural Education Committee for the year 1927-1928.

The Architects' Defence Union.

The Council agreed to lend an additional sum of £100 to the Architects' Defence Union for organisation expenses.

London Street Architecture Medal Jury.

It was reported that the following additional appointments had been made to the Jury :—

The Corporation of the City of London : Alderman Josiah Gunton, F.R.I.B.A.
The London County Council : Mr. William Hunt, J.P., Vice-Chairman of the L.C.C.
The Metropolitan Boroughs' Standing Joint Committee : Alderman George A. Lansdown, F.R.I.B.A.

Membership.

Applications for memberships were approved as follows :—

Fellowship, 19 applications.
Associateship, 8 applications.
Hon. Associateship, 1 application.
Hon. Corresponding Membership, 3 applications.

The Smithson Drawings.

On the recommendation of the Literature Standing Committee it was decided to purchase the Smithson drawings for the Library and to call the collection "The Grissell Collection of Smithson Drawings."

Resignation.

The following resignations were accepted :—

Mr. M. S. R. Adams [*A.*].
Mr. T. S. Darbyshire [*A.*].

The Examinations

NOVEMBER AND DECEMBER 1926.

The Intermediate.

The Intermediate Examination, qualifying for election as Student R.I.B.A., was held in London from 19 to 25 November, and in Manchester from 19 to 24 November 1926.

Of the 69 candidates examined, 31 passed and 38 were relegated. The successful candidates are as follows, the names being given in order of merit as placed by the examiners :—

POTTER : JOHN EDWARD [*P.* 1925], The Gables, Bath Road, Kettering.
CASTLE : JAMES THOMAS [*P.* 1925], 26 High Street, Roehampton, S.W.15.
POLTOCK : JOHN WILLEY [*P.* 1926], 241 Byron Road, Wealdstone, Middlesex.
COLEMAN : JOHN JAMES [*P.* 1926], 68 Herrington Street, Sunderland, Co. Durham.
FARMER : HENRY COLLINGWOOD [*P.* 1926], 34 Temple Fortune Lane, N.W.11.
PUGH : LESLIE [*P.* 1925], " Sandycroft," Ness, Neston, near Birkenhead.
HARRISON : EDWARD JAMES [*P.* 1925], 29 St. Mary's Parade, Castle Hill, Lancaster.
KENNEDY : ROBERT TERENCE [*P.* 1926], 34 Chapel Road, Northenden, Cheshire.
HODGE : DENIS CHAPMAN [*P.* 1924], 181 Ladbroke Grove, W.10.
HOGARTH : HORACE ALWYN [*P.* 1922], 75 Coltman Street, Anlaby Road, Hull.
HELM : WILLIAM REX [*P.* 1924], 32 Eastbourne Street, Oldham.
MARSHALL : THOMAS LESLIE [*P.* 1924], 18 Pollard Street, Kettering.
AYLWIN : JOHN NORMAN [*P.* 1925], 20 Upper Lake, Battle, Sussex.
WAKEHAM : PHILIP OLIVER GEORGE [*P.* 1926], 3 Kinterbury Terrace, Bull Point, St. Budeaux, Devonport.
THWAITE : THOMAS EDWARD SENIOR [*P.* 1924], 10 Lamplugh Road, Bridlington.
BAILEY : ARTHUR [*P.* 1920], 161 Well Hall Road, Eltham, S.E.9.
BOREHAM : CYRIL ERNEST WALTER [*P.* 1924], 55 The Albany, Albany Road, Camberwell, S.E.5.
CLEMENTSON, JOHN GEORGE [*P.* 1922], 4 King Street, Bensham, Gateshead-on-Tyne.
DAWNEY : PERCY WILFRED [*P.* 1921], 6 Downs Court Road, Purley, Surrey.
FARMER : ARTHUR HENRY [*P.* 1924], 106 Albion Street, Southwick, Sussex.
KINNIMONTH : WILLIAM HARDIE [*P.* 1926], 68 Marchmont Crescent, Edinburgh.
LEICESTER : OSBORNE HOWARD [*P.* 1926], 34 The Crescent, St. Meryn's, Loughton, Essex.
MORGAN : JOHN LORING [*P.* 1925], c/o Edward Loveluck, 12 Dunraven Place, Bridgend, Glamorgan.
MORRIS : CYRIL LAURENCE [*P.* 1924], 28 Smith Street, Chelsea, S.W.3.
OAKLEY : EDMUND [*P.* 1920], 3 Enfield Road, Gateshead-on-Tyne.
ROTH : DANIEL [*P.* 1924], 64 Antill Road, Bow, E.3.
SHAW : ROBERT [*P.* 1925], 4 Crownest Road, Bingley, Yorks.
THOMSON : THOMAS FINLAYSON [*P.* 1924], " The Laurels," Avenue Road, Trowbridge, Wilts.
TROUTON : ANNE MABEL OLIVIA [*P.* 1926], 39 Bedford Square, W.C.1.
WILLIS : NORMAN [*P.* 1921], 39 Summerhill Street, Newcastle-on-Tyne.
WRIGHT : WILFRID GEORGE [*P.* 1922], 60 Haddenham Road, Leicester.

The Final.

The Final Examination qualifying for candidature as Associate R.I.B.A. was held in London from 1 to 9 December, and in Edinburgh from 1 to 8 December 1926.

Of the 38 candidates examined (3 of whom took part 1 only), 21 passed (3 in part 1 only), and 17 were relegated.

The successful candidates are as follows :—

BUNCE : GERALD EDGAR [*S.* 1925], 76 Howard Road, Westbury Park, Bristol.
COLLINS : TOM ANDERSON [*S.* 1923], " Cora," Moss Lane, Timperley, Cheshire.
CRAIG : ARCHIBALD [*S.* 1925], 13 Murieston Crescent, Edinburgh.
EVANS-VAUGHAN : GEORGE FREDERICK [*S.* 1925], 17 The Grove, Teddington.
FORD : WALTER HENRY [*S.* 1922], 28 St. Mary's Grove, Chiswick, W.4. (*Part One only*).
GARDNER : ALFRED HERBERT [*S.* 1923], 5 Albany Road, Coventry.
GOODALL : ALBERT EDWARD JAMES [*S.* 1925], 61 Chesterfield Gardens, Harringay, N.4. (*Part One only*].
GOODIN : FREDERICK GLANVILLE [*S.* 1923], 36 Western Elms Avenue, Reading.
GRADDON, REUBEN HAROLD [*S.* 1925], 71 Virginia Street, Southport, Lancs.
GUY : RODERICK NELSON [*S.* 1926], " Dalkeith " 128 Crescent Road, South Woodford, Essex.
HOBBS : ATHOL JOHN [*S.* 1925], 29 Matheson Road, W.14.
HOPE : ARTHUR FENTERN [*S.* 1925], " Canterton," Hatch End, Middlesex.
JACKMAN : FRANK LEONARD [*S.* 1923], 68 Lavington Road, Ealing, W.13.
LANCASHIRE : JOHN EDWIN [*S.* 1924], West Lawn, Fulwood Park, Sheffield.
LINDO : HAROLD WALTER EUSTACE [*S.* 1925], 102 Inverness Terrace, W.2.
MORLEY : CHESTER STANLEY [*S.* 1923], c/o Drawing Office, Accra, Gold Coast, W. Africa.
OVERNELL : HAROLD [*S.* 1923], 135 Lyndhurst Road, Worthing.
SAVAGE : HERBERT [*S.* 1924], 4 Westminster Road, Wallasey, Cheshire
STEDMAN : LEONARD ROWLAND [*S.* 1926], The Corner, Tilford Road, Farnham, Surrey.
WARD : WILLIAM LESLIE [*S.* 1925], " The Firs," The Mount, Ewell, Surrey. (*Part One only.*)
WATSON : FREDERICK JAMES [*S.* 1907], " Brambledown," 31 Farley Road, Sanderstead, Surrey.

The Special.

The Special Examination qualifying for candidature as Associate R.I.B.A. was held in London from 1 to 7 December 1926.

Of the 22 candidates examined (1 of whom took part 1 only), 12 passed (1 in part 1 only) and 10 were relegated.

The successful candidates are as follows :—

BLACK : JOHN ALEX, 52 Thames Street, Sunbury-on-Thames, Middlesex.
CREESE : JOHN, 7 Hatter Street, Bury St. Edmunds, Suffolk.
EDMUNDS : EDWYN EMRYS, " Tyla Gawth," 20 Stanley Terrace, Swansea.
FOWLER : ERNEST ELIAS, 77 Englefield Road, Southgate Road, N.1.
GLASS : CHARLES WILLIAM, " Home," Sandy Lane, Cheam, Surrey.
HARRISON : JOHN, 8 Kneiton Vale, Sherwood, Nottingham.

KEMP : FRANCIS HENRY NARBROOK CREW, 15 Vernon Road, Hornsey, N.8.
LODGE : ARTHUR FRANK, 178 Canterbury Road, Harrow.
LOMAX : ALAN, 13 Poulton Street, Fleetwood.
MORANT : CLIVE AUBREY LUSHINGTON, 33 Lissenden Mansions, Highgate Road, N.W.5. (*Part One only*).
SALISBURY : JOHN EUSTACE, Raymond House, 32 Theobald's Road, W.C.
TAYLOR : EDGAR RICHARD, "Whitethorne," Hawridge Common, near Berkhamstead, Herts.

Examination in Professional Practice for Students of Schools of Architecture, Recognised for exemption from the Final Examination.

This examination was held in London on 7 and 9 December 1926. 25 candidates were examined, all of whom passed. The successful candidates are as follows :—

ARMITAGE : HAROLD MARSHALL ARMITAGE, 43 Blenheim Crescent, W.11.
BANKS : ARTHUR VIVIAN, 7 Bassalleg Road, Newport, Mon.
BARTON : HARRY ASTEN, "Sherwood," Ferndale Street, Cardiff.
BRAYSHAW : KATHLEEN ORREY, 22 Cleveland Road, Huddersfield.
COWLEY : ARTHUR DAVID RICHARDS, Lyndhurst, Hartford, Cheshire.
CUMMINGS : ROBERT PERCY, 34 Bedford Square, W.C.1.
CURTIS : WILFRID RUPERT HARPER, 52 Ravenscroft Avenue, Golders Green, N.W.11.
ELDER : ROBERT WALTER, "Castlewood," Greenock Avenue, Cathcart, Glasgow.
ELLICOTT : LANGFORD PANNELL, 6 Gordon Mansions, Barnet, Herts.
GRAY : SYLVIA CHARITY, 50 Fitz George Avenue, W.14.
GREIG : JESSIE MARJORIE, Highlands, Lampton, Hounslow, Middlesex.
GRICE : RICHARD GERALD, Cross House, Bootle, Cumberland.
HARGROVES : AMY MURIEL, 62 St. George's Road, N.W.11.
HARPER : FREDERICK WALTER, 3 Southbank Street, Leek, Staffordshire.
JELLICOE : GEOFFREY ALAN, 15 Crawford Street, W.1.
JOHNSON : HENRY ARTHUR, 20, Priory Place, Doncaster.
MONSON : JOHN WILLIAM SUTTON, 23 Swains Lane, Highgate, N.6.
NAPOLITANO : FREDERICK, 35 Theobald's Road, W.C.1.
SHORT : CHARLES HATTON, 23 Wallingford Avenue, W.10.
SILVA : JAMES FREDERICK LEOPOLD DE, c/o Messrs. Richardson & Co., 26 King Street, St. James's, S.W.
*SIROTKIN : ZWI, 68 Torrington Square, W.C.1.
SLEIGH : ALISON, 16 Gordon Square, W.C.1.
SPENCELY : HUGH GREVILLE CASTLE, 15 Ducie Street, Liverpool.
TODD : ARTHUR CATON, 6 Ashleigh, Anfield, Liverpool.
WRIDE : JAMES BARRINGTON, 1 Grove Place, Whitchurch, Cardiff.

Special Examination in Design for Former Members and Candidates of the Society of Architects.

The special Examination in Design for Former Members and Candidates of the Society of Architects, to qualify for the Associateship was held in London from 1 to 6 December 1926. Of the 2 candidates examined 1 passed and 1 was relegated.

The successful candidate is as follows :—

CANNELL : JAMES, 39 Hitherfield Road, Streatham, S.W.

* This candidate is not a British subject but has taken the examination for a certificate to that effect.

FINAL EXAMINATIONS

ALTERNATIVE PROBLEMS IN DESIGNS

Instructions to Candidates

1. The drawings, which should preferably be on uniform sheets of paper of not less than Imperial size, must be sent to the Secretary of the Board of Architectural Education, Royal Institute of British Architects, 9 Conduit Street, W., on or before the dates specified below.

2. Each set of drawings must be signed by the author, AND HIS FULL NAME AND ADDRESS, and the name of the school, if any, in which the drawings have been prepared, must be attached thereto.

3. All designs, whether done in a school or not, *must be accompanied by a declaration* from the student that the design is his own work and that the drawings have been wholly executed by him. In the preparation of the design the student may profit by advice.

4. Drawings for subjects (*a*) are to have the shadows projected at an angle of 45° in line, monochrome, or colour. Drawings in subjects (*b*) are to be finished as working drawings. Lettering on all drawings must be of a clear, scholarly, and unaffected character.

XCI

(*a*) A design for a *Maternity and Infant Welfare Centre.* The building is to have a single storey and is to occupy the front portion of a site 60 feet wide by 250 feet deep in a manufacturing town. The back portion to be laid out as a garden.

Each side of the site from front to back is occupied by buildings on the adjoining land.

The accommodation required is as follows :—

A large waiting hall for 100 mothers and children, 1,800 super feet.
Three doctors' rooms, 150 super feet each.
Three weighing rooms, 180 super feet each.
Nurses' room for six nurses } 350 super feet.
Nurse Superintendent's room }
Buffet, etc., where tea can be provided, 450 super feet.
Dispensary, 300 super feet.
General office and Secretary's room.
Accommodation for perambulators.
Lavatories—entrances and exits.
Heating chamber and coal store can be placed underground.

Drawings required :—

Ground floor and basement plans.
Elevation to street.
Longitudinal and cross sections, all to $\frac{1}{8}$ inch scale.

The floor areas given are approximate.

(*b*) Working drawings for Subject No. LXXXIX (*a*), A *Small Housing Scheme.*

The drawings for the Housing Scheme, may, after they have been approved, be re-submitted with the addition of :—

Complete $\frac{1}{2}$-inch scale working drawings and $\frac{1}{2}$-inch detail of a typical cottage.
$\frac{1}{32}$-inch scale site plan showing the complete drainage scheme The drainage is connected to the main sewer in the middle of the road.
Rain water to form a separate system.

XCII

(*a*) A design for a *Covered Bridge.* A covered bridge of stone is required across a stream 30 feet wide in a private park to connect two roads which run at right angles to the stream, each of which is 15 feet wide in the clear.

The crown of the roadways on either side is 8 feet above the water level, and the banks on either side slope back at an angle of 30°.

Drawings required :—
Plan and two elevations to $\frac{1}{8}$-inch scale.
$\frac{1}{2}$-inch scale detail of the cross section and part plan and side elevation.

(*b*) Working drawings for Subject No. XC (*a*), *A Concert Hall*.
The design for a Concert Hall may, after it has been approved, be re-submitted with the addition of :—
$\frac{1}{2}$-inch detail of the entrance front including the vertical section through the front.
Plans at various levels.

XCIII

(*a*) A design for a *Sports Pavilion and Centre*. It has been the practice during recent years for the great industrial firms to provide facilities for the preservation and development of the health of their employees and for their amusement.

The subject of this programme is the Sports Centre and Pavilion for such a firm.

A site has been allotted having a frontage of 2,000 feet to a road. The depth is not limited.

The playing fields will have grounds for Cricket, Rugby and Association Football, Hockey, Tennis (two grass and six hard courts) and Bowls.

The Pavilion will contain the following :—
Entrance hall, cloakrooms and lavatories.
Lounge hall, about 800 feet super.
Smoking or men's room, about 500 feet super.
Ladies' room, about 500 feet super.
Billiard room, containing 6 full-size tables.
Bar with convenient access to lounge, smoking and billiard rooms.
Two committee rooms.
Tea room.
Kitchen and service accommodation, heating plant, etc.
Entertainment room, about 3,000 feet super, for concerts, dances, amateur theatricals, etc. This room should have, in addition to the area given, a stage, dressing rooms and lavatory accommodation for both sexes, green room or assembly space at back of stage, chair store, etc.
A stand overlooking the playing fields, and forming one side or part of one side of the Pavilion, should be arranged with tiers of seats for spectators with a verandah at the top.
Dressing rooms, lavatories, small plunge baths, slipper baths, etc., sufficient for three home and three visiting teams (for men) and two of each for women.

Caretaker's quarters which may form part of the main building or be in a small house connected thereto.

Such subjects as that of the programme have been illustrated in the technical Press recently.

Drawings required :—
Plans, elevations and section of the Pavilion to $\frac{1}{16}$-inch scale.
Site plan showing approach to the Pavilion and those portions of the fields immediately adjoining the Pavilion (suggested Cricket, Tennis and Bowls) to 100 feet to 1 inch.

(*b*) Working drawings for Subject No. XCI, *A Maternity and Infant Welfare Centre*.
The design for a Maternity and Infant Welfare Centre may, after it has been approved, be re-submitted with the addition of $\frac{1}{2}$-inch scale working detail drawings of part plan and section.

XCIV

(*a*) A design for *An Open Air Swimming Bath*. This bath is to be situated in a Garden City.

The site has a frontage of 120 feet to an avenue and is 240 feet deep.

The whole of this need not necessarily be covered, but the portion not covered should be laid out as a setting for the building.

The levels of the ground are such that a terrace could be arranged on the general level and that the level of the pool could be rather lower. Such a terrace would be available for spectators on gala days.

The bath will be for both sexes and should contain the following accommodation :—
The bathing pool, 100 feet long, 40 feet wide, with a space all round for the bathers.
Entrance hall and ticket office.
Waiting room or lounge.
Buffet.
Superintendent's office.
Mess room for staff.
Kitchen, laundry, etc.
Cloak room and lavatory accommodation.
Dressing room with 50 cubicles for men, with lavatories, shower baths, toilet room, attendant, towels, etc.
Similar accommodation for women.

The disposition of the rooms is left to the candidates, but it is suggested that in addition to the above accommodation there should be provided a club room and a small restaurant on a first floor overlooking the terrace and pool.

Drawings required :—
Plans and sections to $\frac{1}{16}$-inch scale.
Elevation of front to $\frac{1}{8}$-inch scale.

(*b*) Working drawings for Subject No. XCII, *A Covered Bridge*.
The design for a Covered Bridge may, after it has been approved, be re-submitted with the addition of complete $\frac{1}{2}$-inch scale working drawings.

XCV

(*a*) A design for a *Vicarage*. A new Church situated in a country town is to have a Vicarage built adjoining.

The site is rectangular and is bounded on the West by an avenue, on the South by a branch road, on the North and East by adjoining properties. The frontage to the avenue is 250 feet and to the branch road 200 feet.

The Church is at the northernmost end of the site and is entered at the West end from the avenue.

The Vicarage is to be erected on a portion of the land not occupied by the Church and is to be entered from the branch road. It is to be connected to the Church by a covered way for access from the house to the vestry.

Accommodation required :—
Entrance hall, staircase and cloak room.
Interview room as study.
Large drawing room.
Dining room, about 230 feet super (panelled).
Kitchen and usual services.
4 bedrooms, day and night nurseries.
2 servants' bedrooms.
The usual bathroom and lavatories.

Drawings required :—
Plans, elevations and sections to $\frac{1}{8}$-inch scale.
Detail of part of exterior to $\frac{1}{2}$-inch scale.
Site plan showing relation of Vicarage to Church and the lay-out of the site, 32 feet to 1 inch.

(*b*) Working drawings for Subject No. XCIII, *A Sports Pavilion and Centre*.
The design for a Sports Pavilion and Centre may, after it has been approved, be re-submitted with the addition of the following :—
Cross section through the entertainment hall looking towards the stage.
One bay of the interior and exterior of the long sides of the hall (the stage being at one end).
Such plans of portions as are necessary to make the design and construction clear.
All to $\frac{1}{2}$-inch to 1 foot.

XCVI

(*a*) *A Small Housing Scheme.* In a town of about 250,000 inhabitants a small slum area has been cleared, the area is rectangular and bounded on all sides by existing roads. The length of the area from N.E. to S.W. is 450 feet, the width from N.W. to S.E. is 200 feet, measured in each case to the side of the road. On the N.E. the road is 60 feet wide and is a second class but fairly busy shopping street; on the other three sides the roads are 40 feet wide occupied by three-storey dwelling houses of old type which have a probable further life of ten years. For a depth of 80 feet fronting the shopping street on the N.E. side of the area the land is to be leased for business premises. The remainder of the site is to be used for re-housing purposes and working class accommodation is required in flats, not exceeding four storeys in height, or partly in flats and partly in cottages; in all 54 family dwellings are to be provided averaging about 2½ bedrooms per dwelling. The shops are to be shown on the lay-out or block plan only, which should indicate any secondary means of access, if proposed, which may be used jointly by the shops and the dwellings if desired.

Drawings required :—

A block plan of the area to the scale of $\frac{1}{500}$ (41.66 feet to one inch) showing the placing of all buildings with any roads or paths or open spaces.

A complete plan to the scale of $\frac{1}{16}$-inch to one foot of the ground floor of all buildings combining dwellings, indicating the aspect for which they are intended with a street elevation to the same scale as seen from any two of the 40 feet streets.

Complete drawings to the scale of ¼-inch to 1 foot of one block of the buildings showing plans of each floor elevation and one cross section.

(*b*) Working drawings for Subject No. XCIV, *An Open Air Swimming Bath.*

The design for an Open Air Swimming Bath may, after it has been approved, be re-submitted with the addition of full working drawings to ½-inch scale of the front portion, *i.e.*, excluding pool, dressing rooms, etc.

Dates for Submission of Designs in 1927.

Subj. XCI	.. 28 Feb.	Subj. XCIV	.. 31 Aug.
„ XCII	.. 30 Apr.	„ XCV	.. 31 Oct.
„ XCIII	.. 30 June	„ XCVI	.. 31 Dec.

ASSOCIATESHIP R.I.B.A. AND OFFICE EXPERIENCE.

The attention of candidates for the R.I.B.A. Final Examination is called to the fact that no successful candidate will be admitted to candidature as Associate without having had at least one year's experience in an architect's office or in building work and/or in a builder's office, or in gaining knowledge of the practical side of building.

Notices

THE SIXTH GENERAL MEETING.

The Sixth General Meeting (Ordinary) of the Session 1926–27 will be held on Monday 17 January 1927, at 8 p.m., for the following purposes :—

To read the Minutes of the General Meeting (Ordinary) held on 3 January 1927; formally to admit members attending for the first time since their election or transfer; to announce the names of candidates nominated by the Council for election to the various classes of membership; to read the Council's Deed of Award of Prizes and Studentships, 1927.

Mr. Robert Atkinson [*F.*] to read a criticism on the designs and drawings submitted for the Prizes and Studentships.

ANNUAL SUBSCRIPTIONS.

Members' subscriptions, Students' and Subscribers' contributions became due on 1 January 1927. The amounts are as follows :—

Fellows	£5 5 0
Associates	£3 3 0
Licentiates	£3 3 0
Students	£1 1 0
Subscribers	£1 1 0

ROOMS FOR ARBITRATIONS, ETC.

Convenient rooms for arbitrations, etc., are available for hire at No. 28 Bedford Square, W.C.1, at a fee of £2 2s. per day. All inquiries with regard to vacant dates, etc., should be addressed to Mr. C. McArthur Butler at that address.

R.I.B.A. REGISTRATION COMMITTEE.

Members are reminded that the meetings of the Registration Committee are being held at No. 28 Bedford Square, W.C.1, and that all communications for the Committee should be sent to Mr. C. McArthur Butler, Secretary to the Registration Committee, at that address.

LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (*b*) and (*cii*), of the Supplemental Charter of 1925.

Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary, R.I.B.A., stating the clause under which they propose to apply for nomination.

BOARD OF ARCHITECTURAL EDUCATION.

REGISTER OF ARCHITECTS WILLING TO TAKE RECOGNISED SCHOOLS STUDENTS IN THEIR OFFICES.

On the recommendation of the Board of Architectural Education the Council have established at the office of the R.I.B.A. two registers :

(1) A register of advanced students of Recognised Schools.

(2) A register of the names of architects willing to take such students.

The intention is in this way to assist advanced students up to the stage of the completion of their qualifications for exemption from the Final Examination; one of the qualifications for exemption from the Final Examination being twelve months' experience in an office during the fourth and fifth years of the School course.

The Council hope that general use will be made of the registers, and that as many architects as possible will place their names upon the register.

INDUSTRIES FAIR OF HOLLAND.

The next Industries Fair of Holland, which will be held at Utrecht from 15 to 24 March, will include an important section of building and similar materials which the organisers consider will be of special interest to British architects and builders, as the section will comprise materials which are now being imported to other countries.

EXHIBITION OF THE WORKS OF ROME AND JARVIS STUDENTS.

An interesting exhibition of Restorations and Measured Drawings by Rome and Jarvis Students is at present being held at the Imperial Gallery of Art, Imperial Institute (East Entrance), and will remain open until 26 January. The exhibitors are H. Chalton Bradshaw, F. O. Lawrence, S. Rowland Pierce, Edwin Williams, R. A. Cordingley, M. A. Sisson, Stephen Welsh, Louis de Soissons, Philip D. Hepworth and Edward W. Armstrong.

Competitions

LEAGUE OF NATIONS BUILDING AT GENEVA.

The conditions of the competition for the new building at Geneva have been received. The jury consists of M. H. P. Berlage (The Hague), Sir John J. Burnet (London), M. Charles Gato (Madrid), M. Joseph Hoffman (Vienna), M. Victor Horta (Brussels), President; M. Charles Lemaresquier (Paris), M. Karl Moser (Zurich), M. Attilio Muggia (Bologna), M. Ivar Tengbom (Stockholm). The competition will be open until 25 January 1927. Total cost including the architect's fees should in no case exceed the total sum of 13 million Swiss francs. Copies of the conditions may be obtained from the Secretary R.I.B.A.

[In reply to an enquiry from the Secretary, R.I.B.A., on the subject of the architectural competition for the erection of the League of Nations' buildings at Geneva, the Secretary-General states that the Council of the League of Nations, at its session of December 1926, decided to maintain the dates fixed in the programme for the conclusion of the competition and the dispatch of plans by competitors. The competition accordingly remains open until 25 January 1927, and plans must be dispatched in accordance with the dates given in the schedule of dates attached to the programme (Annex X).]

RECONSTRUCTION OF THE MOSQUE OF AMROU, CAIRO, COMPETITION.

Members of the Royal Institute who are considering taking part in the above competition are strongly recommended to consult the Secretary R.I.B.A. before deciding to compete.

SCHEME FOR BUILDING LARGE RESIDENCES, CAIRO.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

COMPETITION FOR THE LAYOUT OF HOUSES ON PENY-WAUN SITE FOR THE LLANTARNAM URBAN DISTRICT COUNCIL

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

MANCHESTER TOWN HALL EXTENSION.

PRELIMINARY COMPETITION.

The Corporation of the City of Manchester invite architects to submit designs in competition for the Town Hall Extension, Municipal Offices, and Public Reference Library proposed to be erected on a site adjoining the Town Hall. Assessors, Mr. T. R. Milburn [*F.*], Mr. Robert Atkinson [*F.*] and Mr. Ralph Knott [*F.*]. Last day for questions 2 October 1926. Final date for submission of designs 8 January 1927. Conditions may be obtained by applying to the Town Clerk, Town Hall, Manchester, and depositing £1 1s.

CITY OF BIRMINGHAM CIVIC CENTRE.

The Corporation of the City of Birmingham invite those qualified or practising as architects or town planners to submit designs in competition for laying out an area for the purposes of a civic centre. Assessor, Mr. H. V. Lanchester [*F.*]. First premium £1,000. Last day for questions 31 January 1927. Designs to be sent in not later than 30 June 1927. Conditions, on payment of £1 1s., may be obtained on application to the City Engineer and Surveyor, Council House, Birmingham.

Members' Column

PARTNERSHIPS WANTED.

ARCHITECT, London District, mainly domestic experience, wants Partnership in successful practice. Capital available.—Apply with full particulars to Box No. 2112, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A. with considerable London experience, and a small private connection desires to purchase a share in an established practice.—Apply Box No. 3127, The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A. (30) Diploma recognised school, desires Junior Partnership in established practice. Capital available.—Reply Box No. 3092, c o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

FORMATION OF PARTNERSHIP.

MESSRS. KENNETH WARD, L.R.I.B.A., Cecil Leckenby, A.R.I.B.A., and Frederick W. Porteous, have entered into partnership, and are practising under the name Ward and Leckenby, at Davyhall Chambers, York.

DISSOLUTION OF PARTNERSHIPS.

THE Partnership subsisting between Mr. G. Dudley Harbron [*F.*], and Mr. Frederick Robson [*L.*] has been dissolved by mutual consent as and from 27 July, 1926. Mr. Harbron will continue to practise at the same address as before: 34 George Street, Hull (Telephone Central 246x). Mr. Robson will practise at Southam Chambers, Waltham Street, Hull (Telephone Central 1255).

THE Firm of Gall and Hay, Architects, and Surveyors, 177 Union Street, Aberdeen, of which Robert Robb Gall, F.R.I.B.A., and George Morrison Hay, L.R.I.B.A., are the only partners, has been dissolved by mutual consent as at 18 December, 1926. In future the said parties are to carry on business separately on their own individual accounts, meantime at the same address.

COLLABORATION OFFERED.

FIRM of London Architects [*F.*], offer collaborative Services to Provincial Architects, with use of Offices and Staff, as required. Full conduct of work could be undertaken upon mutually agreed terms.—Apply 9424, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

MESSRS. F. H. GREENAWAY AND J. E. NEWBERRY.

MR. F. H. GREENAWAY is retiring from practice on 31 December, 1926. Mr. J. E. Newberry has taken into partnership Mr. Cyril W. Fowler, Associate, and will continue to practise as Messrs. J. E. Newberry and C. W. Fowler, at Parliament Mansions, Victoria Street, S.W.1.

MR. R. A. CORDINGLEY.

MR. R. A. CORDINGLEY [*A.*] has commenced practice at The College, Durham, and would be pleased to receive trade catalogues.

MR. R. L. WALL, A.R.I.B.A.

MR. R. L. WALL, A.R.I.B.A., late of the P. W. D. Shanghai Municipal Council, has returned to England, and his address is now "Sandiland," West Chiltington Common, Pulborough, Sussex.

CHANGES OF ADDRESS.

MR. J. G. GORDON, B.Sc., A.R.I.B.A., has changed his address to 26 Corn Market, Belfast. Telephone Belfast 7031.

MR. HERBERT LANGMAN [*F.*] has changed his office address from 14, Hoghton Street, Southport, to Rawcliffe Chambers, 1, Hoghton Street, Southport.

MR. CYRIL A. FAREY, A.R.I.B.A., has changed his address to 7 Bedford Square, London, W.C.1.

ROOMS TO BE LET.

A.R.I.B.A. has single Office (about 18 feet by 11 feet) to Let situated near Kingsway. Good light, in quiet square on second floor. Direct communication to main corridor, also second door leading to rest of suite. Arrangements could be made for use of telephone and assistance.—Reply to Box No. 1712, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

LONDON ARCHITECT [*F.*] has two well lighted Rooms to Let Unfurnished, fitted drawing tables, near Gray's Inn at £40 and £45 per annum singly, or reduced rent for both; share telephone, clerical services, etc., could be arranged.—Apply Box No. 1762, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn, rent £70 per annum, inclusive of light and heating and fitted drawing table.—Reply Box No. 5331, c/o Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE ACCOMMODATION WANTED.

A.R.I.B.A. requires offices, or would consider sharing suite West or Westminster district. Please state full particulars, with inclusive terms. Would also consider mutual assistance or partnership.—Apply Box 1011, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

ASSISTANCE OFFERED.

ASSOCIATE R.I.B.A., experienced, renders occasional assistance to Architects in his own office or elsewhere. Working drawings, details, etc., from sketches, perspectives; competition work a speciality. Remuneration by arrangement.—Apply, Box 8126, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

Minutes V

SESSION 1926-1927.

At a Special General Meeting held on Monday, 13 December 1926, at 2.30 p.m., Major Harry Barnes [*F.*] in the Chair.

The attendance book was signed by 40 Fellows (including 28 Members of the Council), 17 Associates (including 4 Members of the Council), and 7 Licentiates (including 3 Members of the Council).

The Chairman having called attention to the fact that the meeting had been summoned for the purpose of considering the draft Bill for the Registration of Architects, the text of which was published in the JOURNAL for 4 December 1926, Mr. A. J. Taylor [*F.*] moved, and Mr. W. Gillbee Scott [*F.*] seconded the following motion :—

"That this general meeting of the Royal Institute of British Architects approves in principle the draft Bill for the Registration of Architects which has been submitted to the meeting."

After a short discussion, the Resolution was approved by a unanimous vote.

The Draft Bill was then considered clause by clause and the following amendments were agreed to :—

Clause 1. That "1927" be substituted for "1926" after the words "Architects (Registration) Act."

Clause 2. That the second paragraph of this clause be amended to read as follows :—

"The expression 'The Council' means the 'Council of the Institute or any Committee appointed or approved by the Council for the purpose of exercising the powers of the Council under this Act.'"

Mr. A. J. Taylor [*F.*] then moved, and Mr. W. Gillbee Scott [F.] seconded the following motion :—

"That this general meeting of the Royal Institute of British Architects approves the draft Bill for the Registration of Architects as amended and initialled by the Chairman of the meeting, requests the Council to use its utmost endeavours to place it upon the Statute Book, and authorises the Council to make such modifications in the draft Bill as may be necessary to ensure its enactment."

and the Resolution was approved by a unanimous and enthusiastic vote.

The proceedings terminated at 3.40 p.m.

Minutes VIII

SESSION 1926-1927.

At the Fifth General Meeting (Ordinary) of the Session 1926-1927, held on Monday, 3 January 1927, Mr. E. Guy Dawber, President, in the chair. The attendance book was signed by 12 Fellows (including 6 Members of Council), 18 Associates (including 1 Member of Council), 2 Licentiates, 1 Hon. Associate, 1 Retired Fellow, and a large number of visitors.

The Minutes of the Fourth General Meeting, held on 13 December 1926, having been taken as read, were confirmed, and signed by the President.

The Hon. Secretary announced the decease of :

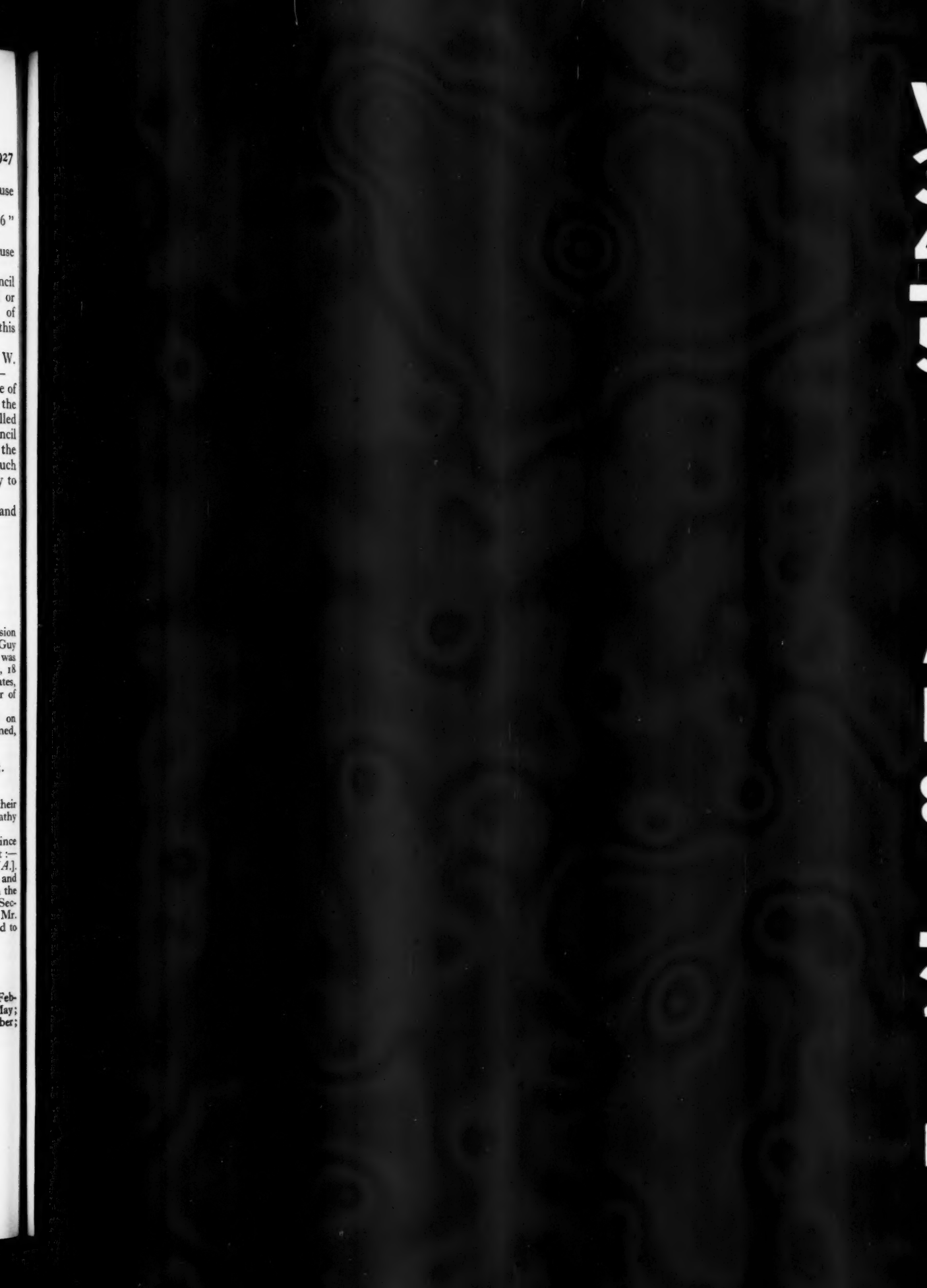
G. C. Vernon-Inkpen, transferred to Fellowship 1925.
A. W. Venner, transferred to Licentiateship 1925.
P. L. Best, elected Licentiate 1911

and it was *Resolved* that the regrets of the Institute for their loss be entered on the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President :—Mr. J. Barrington-Baker [*A.*], Mr. Philip Evans Palmer [*A.*].

Mr. Boris Anrep, having read a paper on "Mosaics," and illustrated it by lantern slides, a discussion ensued, and on the motion of Mr. Eric R. D. MacLagan, C.B.E., Director and Secretary of the Victoria and Albert Museum, seconded by Mr. Philip Sawyer, of New York, a vote of thanks was passed to Mr. Anrep by acclamation, and was briefly responded to.

The proceedings closed at 9.50 p.m.

R.I.B.A JOURNAL.

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